



95TH ANNIVERSARY OF OSA



RUMOR:

**OSA WAS FOUNDED DURING
COMMUNIST PERIOD.**

RUMOR:

**OSA REGISTERS LYRICS
WITHOUT MUSIC AND POEMS.**

RUMOR:

**OSA COLLECTS COPYRIGHT
LEVIES ON PHOTOCOPIERS
AND PRINTERS.**



RUMOR: *OSA is*

State Office

founded in

nineties.





RUMOR:

*OSA does not
send royalties to
foreign authors.*

RUMOR:

OSA does not report economic result.

RUMOR:

**OSA represents only
Czech authors.**

RUMOR:

**OSA REPRESENTS
SINGERS AND MUSIC
BANDS.**

RUMOR: I have paid musicians

**so I do not
have to pay
to author!**

RUMORS ABOUT OSA

OSA STATISTICS IN 2014

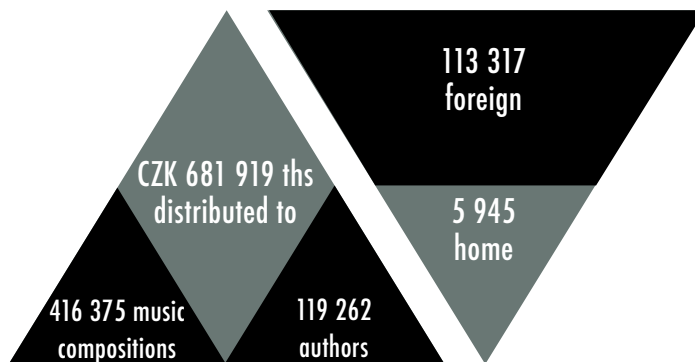
YEAR ON YEAR COMPARISON OF MAIN INDICATORS OF ECONOMIC RESULTS FOR 2014/2013

ROYALTIES COLLECTED FOR OSA:	▲ CZK 804 472 ths	CZK +21 290 ths	+2,72 %
DISTRIBUTED TO AUTHORS AND PUBLISHERS:	▲ CZK 681 919 ths	CZK +17 039 ths	+2,56 %

**exclusive of other collective rights managers*

TOTAL ROYALTIES COLLECTED:	▲ CZK 900 145 ths	CZK +41 294 ths	+4,81 %
TOTAL COSTS:	▼ CZK 139 888 ths	CZK -6 488 ths	-4,43 %
AVERAGE OVERHEADS:	▼ 15,54 %		-1,50 %

ROYALTIES DISTRIBUTED



AVERAGE ROYALTY



STRUCTURE OF ROYALTY COLLECTION FROM SELECTED SEGMENTS

	2014	difference 2014/2013	
TELEVISION BROADCASTING INCL. TRANSMISSION	CZK 252 475 ths	CZK -3 627 ths	-1,42 %
RECORDED MUSIC	CZK 185 420 ths	CZK +25 215 ths	+15,74 %
CONCERTS AND OTHER LIVE MUSIC PRODUCTIONS	CZK 104 636 ths	CZK +1 854 ths	+1,80 %
RADIO BROADCASTING	CZK 67 882 ths	CZK -1 670 ths	-2,40 %
BLANK MEDIA LEVIES	CZK 66 376 ths	CZK +7 121 ths	+12,02 %
ROYALTIES COLLECTED ABROAD	CZK 56 691 ths	CZK -3 286 ths	-5,48 %
MUSIC CARRIERS SOLD	CZK 18 955 ths	CZK -8 502 ths	-30,97 %
STREAMING (INTERNET)	CZK 9 371 ths	CZK +946ths	+11,23 %
AUDIOVISUAL WORKS WITH MUSIC CONTENT	CZK 6 366 ths	CZK -1 501 ths	-19,08 %
DOWNLOADING (INTERNET)	CZK 4 456 ths	CZK -120 ths	-2,62 %
AGENCY ACTIVITY (SYNCHRONIZATION, THEATRE PERFORMANCES)	CZK 3 624 ths	CZK +135 ths	+3,87 %

* exclusive of other collective rights managers



First Republic OSA

**OSA was founded 95
years ago, on 9 October 1919**

OSA



OSA

oSa



1919

1967

1993

1999

2003

2009

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 works, 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 Barvítius**. 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 Mécanique **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 repertory coverage, the 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 2014, there were **8 494 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 brings not only very interesting conditions for authors themselves and publishers in the area of registration of musical works, licensing, safe legal security and support, processing of data from users and distribution of royalties, but, by concentrating contracts to one place, it also facilitates access to legal use of tens of millions of compositions of various authors and genres to all users, who can effectively communicate with their surroundings using its universally understandable language. OSA creates and completes an important bridge between authors and users in this way.

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INTRODUCTION – REPORT OF OSA SUPERVISORY BOARD

(for 2015 General Assembly of OSA members)

Dear colleagues,

this report on Supervisory Board activity applies to the period from 13 May 2014 to 14 May 2015, therefore to the period from the last General Assembly until today.

While the personnel situation of our Board of Directors consisting of three members can be deemed stable and without a change, there has been a change in the composition of the Supervisory Board. Authorization of Jolana Zemanová from EMI Music Publishing Česká republika, a.s., a long-term member and the Vice-Chairwoman of the Supervisory Board for professional group of publishers expired on 22 January 2015 and thus her mandate in the Supervisory Board expired as well pursuant to the Article 6.3.2 of the OSA Statutes as of the mentioned date. In accordance with the Article 6.3.3. the Supervisory Board appointed Mrs. Jiřina Petrová to this vacant position. Mr. Lukáš Pták became the first substitute for the professional group of publishers. The election of the second substitute shall take place within this year's first OSA General Assembly. Mrs. Dominika Záhorská was elected the new Vice-Chairwoman of the Supervisory Board. We would like to thank Mrs. Jolana Zemanová for her work in the Supervisory Board and in the Economic Committee where she remains in the secretary office.

Apart from their standard agenda, the Supervisory Board and its individual members intensively participated during regular meetings together with the Board of Directors and other OSA employees in the concept and organization of the 9th Annual OSA Awards in the Hybernia theatre in June last year, as well as in the 95th OSA anniversary celebrations in autumn last year. The efforts included the "Prvorepubliková OSA" ("First Republic OSA") conference and expo in the Senate of the Parliament of the Czech Republic and a gala presentation for the members and partners of OSA in Žižkov Jára Cimrman theatre. We also participated together with the Board of Directors in a meeting of our partner organizations within GESAC in September in Brussels, where negotiations with significant part of the Czech political representation in the European Parliament took place. The Supervisory Board members also contributed significantly, once again, along with the representatives of the Board of Directors, in public debates with representatives of political parties that question the role of copyrights and OSA in today's society. Most of these events, as well as negotiations with the Czech Radio management, was directed and will continue to be directed at increasing the prestige of our organization, intellectual property and its protection as a whole and breaking sometimes not very favorable image of the area and our organization in the public. OSA members were informed of most of these activities continuously on the webpage of our magazine Autor in.

Due audit for 2014 did not detect any defects within the OSA accounting and the information provided in the OSA Board of Directors annual report is in accordance with the financial statement in every aspect. We are pleased to state that our economic development is slowly returning to growth after a period of slight stagnation. The total royalties collected in 2014 reached a record level and exceeded the psychological barrier of CZK 900 million (specifically CZK 900 145 000 net of VAT). This is an annual increase by 4.8% which represents 41.294 million.

CZK 497.844 million was distributed to domestic copyright holders in 2014, a record amount; authors were distributed CZK 285.044 million and publishers were distributed CZK 211.707 million. Royalties for domestic authors rose by CZK 14 million. Together with the increase of the royalties collected we were able to decrease overhead fees by CZK 6.488 million. Within a year on year comparison the average OSA overheads decreased from 17.04 % to 15.54 % according to the old methodology. Taking into account additional costs the average overheads from license activity event decreased to 14.01 %. In the past year OSA used CZK 14 million less from overheads of authors and publishers to pay its expenses. These saved funds will be returned to authors and publishers within June royalty payment proportionally according to overheads paid by them in the previous year. We are therefore successful in fulfilling our resolution.

As of 31 December 2014 OSA represented in total 8 494 copyright holders, out of which 5 266 were living authors, 3 119 inheritors and 109 publishers. During the period between General Assemblies the membership slightly decreased (12 May 2014 – 591 members). As of 31 December 2014 OSA had 578 members - 324 were popular music composers, 82 were classical music composers, 95 were lyricists, 53 inheritors and 24 publishers. Since 1 January 2015 11 members that were accepted by the General Assembly in 2014 have become members and 2 members have left. These two members no longer met the conditions for membership under Article 3.10.2 of the Statutes and 1 member died. The current situation of the membership is as follows: total 586 members - 330 are popular music composers, 82 are classical music composers, 94 are lyricists, 55 are inheritors and 25 are publishers. 12 represented entities that meet the required conditions have applied for membership this year - 10 popular music composers, 1 lyricist and 1 inheritor. The Supervisory Board also submits proposal for extraordinary membership of one lyricist. This year's General Assembly of OSA members shall decide on these applications.

The advised change of the distribution order in the area of public performances – live music is the main point of this year's General Assembly. The condition of this segment seems unsatisfactory from a long-term perspective. The material goal is to remove complicated and intransparent allocation of addressable royalties between

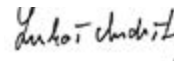
individual genres and methods of work use. We propose transition to a direct distribution while maintaining the support for non-commercial music in the current parameters. Bonuses for non-commercial works shall be covered from non-addressable resources through the Cultural and Social Fund. You can find more detailed information including analysis in the commentary section of the “2015 General Assembly of OSA Members, draft changes to distribution order – draft No. 1” brochure.

The Supervisory Board worked on this proposal intensively throughout the entire year, in cooperation with the distribution committee and the Board of Directors. The motivation that is leading us to the proposal to change the distribution is based purely on rationality and it was not caused by any part of the membership spectrum. During these works we simulated the “new distribution” and the results of the simulations were compared with real values retroactively for three years for 2012, 2013, 2014. We believe that the presented proposal is a good compromise between the requirements of all interested groups and that it will lead to easier and more transparent distribution method used nowadays by vast majority of European organizations. We should not forget that live music area has been increasing in strength and more than 70 % of royalties are distributed to domestic copyright holders. The goal of the proposal is to secure equal conditions and entitlement to an unquestionable royalty to these copyright holders. The only way how to achieve this is to change the distribution process.

In the foreseeable future we are expecting the Copyright Act Amendment, particularly thanks to the extensive Directive on Collective Management of Rights ratified by the European Parliament on 1 February 2014. We shall see how our legislators will cope with the implementation and subsequently we will have time to modify our documents by the next General Assembly. Of course, we cannot expect that all changes will be positive but, as usual, we will deal with them. In the near future we want to pay attention to our tariffs, both in relation to our users as well as in relation to other collective rights managers operating on the common market. We have already initiated some of the activities.

Finally, let me once again thank our Board of Directors and OSA employees for their year-long work and for excellent results in collecting royalties and economic activity in 2014 on behalf of the Supervisory Board. On behalf of the Supervisory Board I wish many creative and personal successes to all of you.

For the Supervisory Board



Luboš Andršt

OCHRANNÉ SDRUŽENÍ ČSL. SKLADATELŮ,
SPISOVATELŮ A NAKLADATELŮ HUDEBNÍCH
V PRAZE.
ZAPSANÉ SPOLEČENSTVO S RUČENÍM OBMEZENÝM.

I. VÝROČNÍ ZPRÁVA
OBCHODNÍHO ROKU 1920.



PRAHA 1921.

Nakladem Ochranného sdružení čsl. skladatelů, spisovatelů a nakladatelů hudebních
v Praze. — Vytiskl Josef Loh v Praze.



OSA Headquarters, 1928

COMPANY PROFILE

COMPANY PROFILE

2.1 BASIC COMPANY 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

Company ID No.: 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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Facebook: www.facebook.com/Ochrannysvazautorsky

Autor in: www.autorin.cz

Infosa: www.infosa.cz

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

Customer center – 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 works 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 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 Association of Authors and Composers (CISAC). In a thorough audit, focused on effectiveness of management, transparency of internal documents (distribution order, articles, 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 offered services, OSA was found to be a company fulfilling the so-called "Professional Rules", which are binding for companies united within CISAC, without any exception.

Links:

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 provide a lot of time for your work. We negotiate terms and conditions on your behalf and we subsequently monitor any use of your works.
- We set trends in the speed of payment of royalties. 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 use of your works together 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 administrative much easier. Our employees intermediate rights to music of more than one million composers and lyricists of various genres from all around the world to 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 administration – 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 works. Unity with the Copyright Protection Association provides authors with a unique opportunity to focus on their professions instead of administration, 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 last but not least orientation in trends on the copyright market brings to authors a feeling of unity with professional groups, time and energy saving and last but not least better chances and higher effectiveness in activities subsequently interconnected with music.

On behalf of authors, we will negotiate terms and conditions and at the same time, through contracts, we will provide them with important legal and tax frame and protection including possible legal enforcement of receivables. With us, authors' works are safely recorded in an international database. On authors' behalf, we monitor where their music is being played. Regardless of dynamically growing amount of data from users, we constantly shorten the period between use of music and payment of royalties for such use. We distribute royalties continually after reception of funds and reports of musical works from users and we subsequently pay them 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 identify authors of desired works intricately and then to approach the 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. Because of many years of cooperation with DILIA and OOA-S collective rights managers, we are able to offer to settle rights not only of authors of music, but also authors represented by these collective rights managers, 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 work 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 send royalties for music of our authors automatically to us and we subsequently pay them to our clients. Within the frame of preliminary or complaint procedure, we are able to eliminate cases of unpaid use of music. The system also works reciprocally, i.e. we identify 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

Mutuality and diversity leading to synergy

Music is a means of communication. Effective communication is bilateral and so are our activities. We try to create suggestive environment which not only draws energy and resources for authors themselves, but at the same time, it is open to its surroundings and from which the wide public can draw even more for various reasons. Music is a language, through which we convey our opinions, feelings and wishes towards our surroundings. Our language is very rich and colorful. We represent and offer rights to tens of millions of musical pieces across genres from authors and lyricists not only from the Czech Republic, but also from various parts of the world. By thorough use of equal approach to all musical repertoires, we create voluminous and diverse cultural mixture 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 strongly forms behavior and expectations of the consumer. Music can create desired atmosphere, emphasize emotions, invite to action or rest. It can do everything in the most various places and situations in place of business, in a movie or at sports grounds. The strength, effect and beauty of music can be discovered in the best way through common language between authors and users.

TRANSPARENT APPROACH

Informed trust

The largest possible openness towards authors, users, domestic and foreign partners and the wide public is one of the main priorities of policy of our association. We work out distribution mechanisms in detail in the distribution order published on the OSA website, as well as the fundamentals of autonomy of association and its functioning in the form of the Statutes. We process the basic economic indicators clearly and in summary in regularly published yearbook, whose archive can be found at the website together with the current Annual Report, auditor's report or annual financial statement. Most information and the most important documents are also available in the English language simultaneously. In this regard we belong to the most transparent collective rights managers in the world, which we take pride in.

Links:

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

Together with payment of royalty fees, we provide the authors with regular detailed reviews of use of their works, which ensure them the information necessary for elimination of unpaid uses and for a sufficient verification of their income. To the authors, we guarantee regularity and at the same time an above-standard speed of payment of royalty fees in quarterly terms. 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 report 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 broadcast etc. On the website, we also publish the most important forms (representation contracts, notice 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 wide public of important news and changes, we

bring various statistical and economical analyses, interviews with music celebrities or up-to-date information from the world of 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 the individual compositions and their authors on the website. Of course, we publish a clearly ordered table of tariffs.



Odkazy:

www.autorin.cz

www.osa.cz/hlavni-menu/autoři-a-nakladatelé
(databáze hudebních děl)

www.osa.cz/dolni-menu/ke-stažení
(sazebník)

We also fulfill the demands for transparency in providing information concerning our accounts, tariffs, contractual obligations and others towards our foreign partners and international organizations and we fulfill the demand in full. We send the required information to appropriate multi-national central locations (CISAC, BIEM, GESAC) regularly, or we publish them in English for the needs of other companies on our website. During the thorough audit, which was performed by International Association of Authors and Composers and which was, among

others, focused on effectiveness, transparency and quality of knowledge of its surroundings, OSA was also evaluated (within the highest possible range of the evaluation scale) – to be a company fulfilling the so-called “Professional Rules”, which are binding for companies associated within CISAC, in full.

1. Název: _____
 2. skladatel: **Karel Nášler** 3. Druh díla: **Marš**
 4. Prohlášení: **F-48** 5. Doba: **1 min. 10 sek.**

Opisy	Nakladatel	Zpracování not pro orchestrální	Doba hraní	počet míst	Musikál počet míst	čas míst	Opisný list	Druh
opis	Karel Nášler	Jan Nášler	1 min. 10 sek.	1	1	1	1	1

SE: V. Kralupy - Píseň, 1948 (10. 11.) pro 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

Zaškrtně tomu první sloupci, příloha
 seznamu

Reu.
 Ta máš písničku
 číst,
 ta je tak hejla

31/32

PROHLÁŠENÍ
 Podpisuji prohlášení, že veškeré údaje, uvedené na této kartě, jsou
 správné a že není na vzhledě žádné, vzniklé případným nepřesným údajem.
 V dnešním datu 10. 11. 1948
 Podpis: [Signature]

1. Název: Život je jen náhoda
 2. skladatel: Jaroslav Ješek 3. Druh díla: zpívá s doprovodem
 4. Prohlášení: XXXXXXXXXXXX 5. Doba: akorát 4 min. ŽIVOT JE JEN NÁHODA

Opisy	Nakladatel	Zpracování not pro orchestrální	Doba hraní	počet míst	Musikál počet míst	čas míst	Opisný list	Druh
opis	HARRY ROSE	Harry Rose & spol.	4 min.	1	1	1	1	1

PROHLÁŠENÍ
 Podpisuji prohlášení, že veškeré údaje, uvedené na této kartě, jsou
 správné a že není na vzhledě žádné, vzniklé případným nepřesným údajem.
 V dnešním datu 15. IV. 1934
 Podpis: [Signature]

Zaškrtně tomu první sloupci, příloha
 seznamu

Proč se se mi každou noc
 nespím jen má,
 jak v mém životě byla
 má tak šťastná hrabka.
 Atd.

Refrain:
 Život je jen náhoda,
 jednou jsi dole, jednou
 nahole, atd.

1934

PROHLÁŠENÍ
 Podpisuji prohlášení, že veškeré údaje, uvedené na této kartě, jsou
 správné a že není na vzhledě žádné, vzniklé případným nepřesným údajem.
 V dnešním datu 15. IV. 1934
 Podpis: [Signature]



OSA CLIENTS

OSA CLIENTS

3.1 COPYRIGHT HOLDERS

composers, lyricists, music publishers, inheritors

3.1.1 REPRESENTATION BY OSA ASSOCIATION

OSA distinguishes two forms of relationship:

- represented person
- member (with a right to vote and an opportunity to vote representatives or run for Supervisory at the General Assembly 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 is an author or a copyright holder of at least one publicly performed musical work. Further, every author who has concluded a contract for representation with a foreign collective rights manager, with which OSA has 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 2014:

more than **1 000 000** authors and publishers from around the world, out of which **8 494** were domestic authors and publishers

TOTAL NUMBER OF DOMESTIC COPYRIGHT HOLDERS	8 494
Authors	5 266
Inheritors	3 119
Publishers	109

Number of domestic right holders who joined the “OSA family” in 2014

TOTAL NEWLY ACCEPTED DOMESTIC COPYRIGHT HOLDERS	335
Authors	324
Publishers	11

WHO CAN BECOME AN OSA MEMBER?

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

- **COMPOSER AND LYRICIST** – must be represented for at least five years and attained 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** – must be represented for at least five years and achieve double the sum set for composers and lyricists in royalties.
- **INHERITOR**
 - the deceased was an OSA member: the royalties of the deceased author amounted at least to 2/3 of the sum set for composers and authors in the past successive years prior to death.
 - the deceased was not a member of OSA: the royalties of the author (all inheritors in total) must amount up to at least the double the sum set for composers and lyricists.

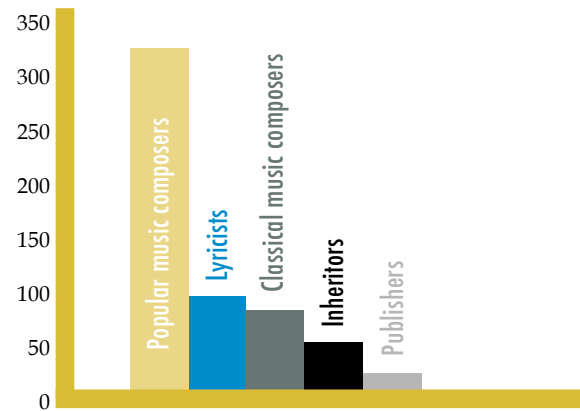
** The required minimal royalty is decreased by 50% for composers, heirs and publishers of classical music.*

NUMBER OF NEWLY ACCEPTED MEMBERS IN 2014: 11

* Accepted by GA in 2014 (with effect as of 1 January 2015)

Structure of members as of 31 December 2014

TOTAL MEMBERS	578
Popular music composers	324
Classical music composers	95
Lyricists	82
Publishers	53
Inheritors	24



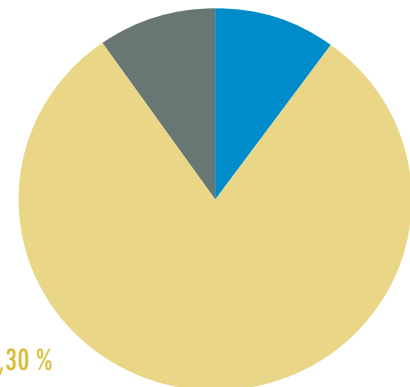
3.1.2 HOW TO PROTECT YOUR MUSICAL WORKS?

Musical works are registered on the basis of notice of new works delivered by the author in relation to every musical work. An author, who does not report his musical work in time, exposes himself to the risk that if his work is used, he will not receive his royalty fees on due payment date.

3.1.3 NEWLY REGISTERED NOTICES

TOTAL NEWLY REGISTERED NOTICES	12 049
Lyricists	1 223
Classical music composers	1 150
Popular music composers	9 676

Classical music composers 9,54 % Lyricists 10,15 %



Popular music composers 80,30 %

3.2 MUSIC USERS

businessmen, operators, promoters, professional and amateur public

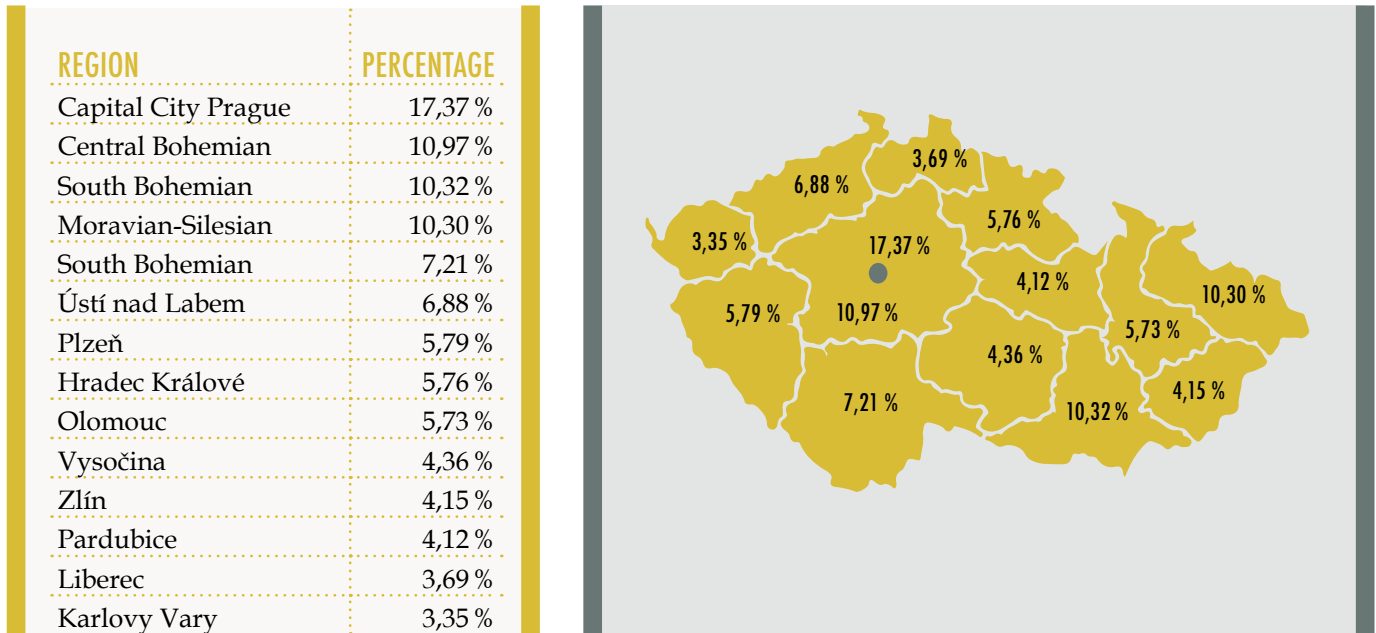
The total amount of business partners in all segments of royalties collection in 2014: **53 724**

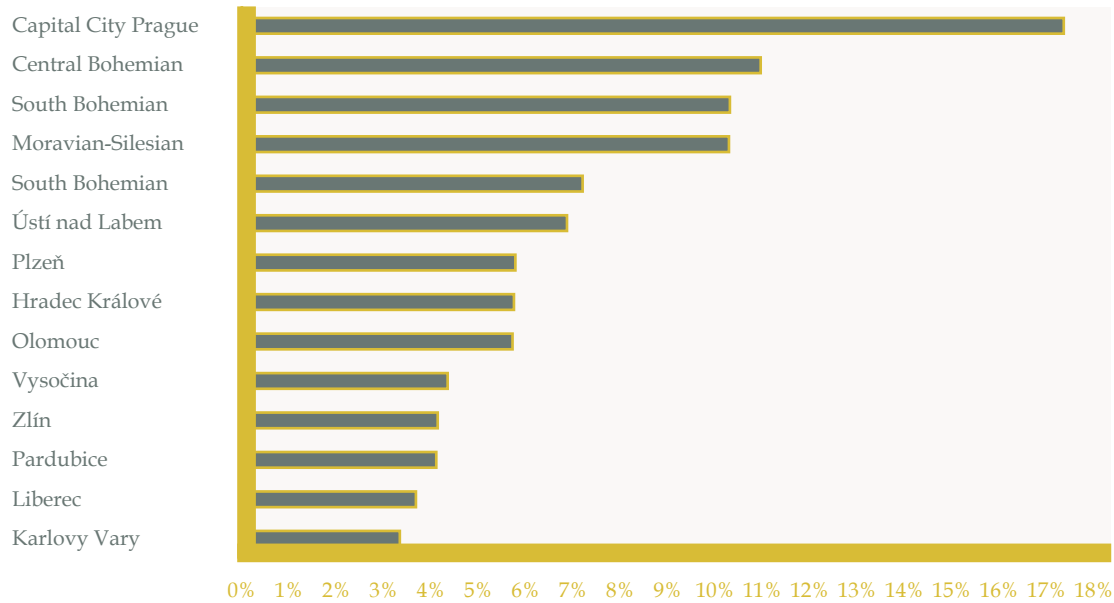
**by company ID*

In 2013, we distributed royalty fees to authors and publishers on the basis of lists of used musical works from:

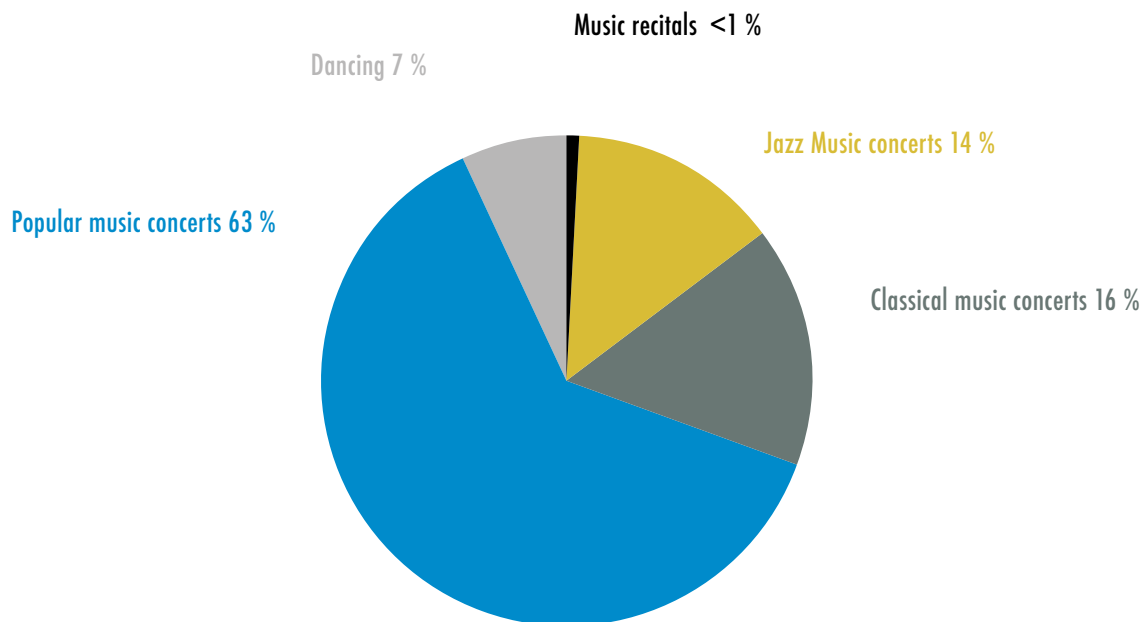
- organizers of **30 695** concerts,
- **27** television stations, who played **70 827** hours of music in 2014,
- **94** radio stations that played **601 772** hours of music in 2014.

Regional division of business partners in 2014:





Realized concerts in 2014



Ustavrijici schizze dne 9/8 1919.

Prvni predsjednik:

Predsjednik:
Nastopredsjednik:

Članak:
Dokladnik:
Revizor ište:
ili predstavnik:

Borrdus Karl
Liskačik Rudolf
Hermann Oswald
Ludwig Josef
Ludwig Fraunisch
Friedrich Eduard
Felix Emil
Hans Jakob
Haber Karl

COMPANY MANAGEMENT

COMPANY MANAGEMENT

LEADING OSA BODIES:

- General Assembly
- Supervisory Board
- Board of Directors

4.1 GENERAL ASSEMBLY

General Assembly is the supreme body of OSA. It consists of OSA members and it 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 competency

The General Assembly approves the business results from the previous year and annual financial statement, approves basic documents of OSA and their modifications (Statutes, distribution order – rules for distribution of royalty fees etc.), decides on the treatment of the economic result, further votes and removes its representatives in the Supervisory Board or decides on issue related to members. The powers of the General Assembly are determined by OSA Statutes, which are available on OSA website.

Manner of General Assembly decision making

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 always participate for members of a legal person. The General Assembly is quorate if at least 10% members and at the same time 10% 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 under the condition 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.

Approval of the Statutes and the distribution order is performed separately in individual profession groups

(every profession approves its decisions with two-thirds majority) and modifications of these documents become effective only if the vote of all three profession groups is accordant. The General Assembly follows the Code of Procedure and a record is made from its session. **The General Assembly of OSA members took place on 12 May 2014 in the Elephant Hotel conference room.**

4.2 SUPERVISORY BOARD

Composition of the Supervisory Board

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 a General Assembly for the period of 3 years and every profession group votes its representatives into the Supervisory Board separately by a secret vote. 2 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 composer profession, one vice-chairman from the lyricists' group and one from the publishers' group. 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 removal of a member of the Supervisory Board, a profession, from which he or she was elected, decides this in a secret vote. The Supervisory Board is responsible for its actions to the General Assembly.

Supervisory Board competency

The competency 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 percentage amount of deductions to the reserve fund and drawing funds from it, discussion and approval of the fundamental questions of OSA procedures during its activities and approval of the contractual relationships for individual kinds of use, determination of economic goals of OSA for the next year, negotiating of the quarterly economic report or approval of an auditor for the yearly financial statement. The powers of the Supervisory Board are determined by OSA Statues, which are available at www.osa.cz.

Manner of Supervisory Board decision making

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. In case of evenness of votes, the vote of the chairman counts as two votes. If the members

of the Supervisory Board 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 a report is written from its session.

In 2014, 13 sessions of the Supervisory Board were held. Three members of the Board of Directors are also present at the Supervisory Board session.

SUPERVISORY BOARD MEMBERS AS OF 31 DECEMBER 2014

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

Professional Committees Voted by the Supervisory Board as of 31 December 2014.

ECONOMIC COMMITTEE

It prepares materials, data and proposals of solutions for decisions of the Supervisory Board in management of OSA. It monitors level of tariffs abroad, economical consequences of tariff rates, discusses changes of table of tariffs of royalties and the rate of royalties for new ways of using works. It also took over the work of the committee for relations with represented entities and for social issues that was cancelled in 2013. Its competence covers e.g. solving issues of represented entities, 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 Statute) or decisions on approving contributions and support, amount thereof and pay date. All profession groups must be represented in the committee.

Chairwoman	Jolana Zemanová
Members	Tomáš Doležal
	Eduard Krečmar
	Jiří Paulů

DISTRIBUTION COMMITTEE

In particular, it prepares proposals of changes in the distribution order, performs verification of all distribution mechanisms, monitors distribution orders of author organizations abroad (preferentially in EU countries), it analyzes impacts of the distribution order on relationships among the represented persons, it focuses, together with the economic committee, on the problems of administrative deductions. All professions must be represented in the committee.

Chairwoman	rotation principle
Members	Martin Kratochvíl
	Otomar Kvěch
	Jiřina Petrová
	Michael Prostějovský

COMMISSION FOR CREATIVITY AFFAIRS

In particular, the committee categorizes reported works to relevant categories in accordance with the Annex No.1 to the valid distribution order (points chart), it comments on disputes of authorship from the creative point of view, assesses the amount of processing of works, deals with author 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 the fulfillment of the OSA Partnership project is its subject of activity. The Committee is entitled to decide on an awarding of OSA partnership during realization 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 the Partnership. The committee enters the coordination negotiation with the OSA Board of Directors to reach a 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 editors of the magazine, it prepares the contents of individual issues and ensures balance of published topics with regard to individual professional groups that OSA represents.

Chairman	rotation principle
Members	Rostislav Černý
	Lukáš Hurník
	Zdeněk Nedvěď

OSA ANNUAL AWARDS COMMITTEE

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

Chairwoman	Dominika Záhorská
Members	Sylvie Bodorová
	Michal Prokop
	Jolana Zemanová

4.3 BOARD OF DIRECTORS

Board of Directors composition

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 voted and removed by the Supervisory Board. It is responsible for its activities to the General Assembly and to the Supervisory Board.

Board of Directors competency

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

Decision-making of 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 a record is made from its session. If the decision of the Board of Directors is not unanimous, the names of opposing voters or those who abstained are stated in the record.

BOARD OF DIRECTORS MEMBERS AS OF 31 DECEMBER 2014

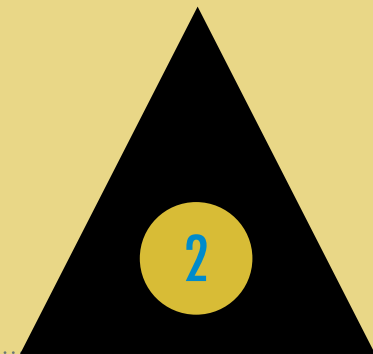
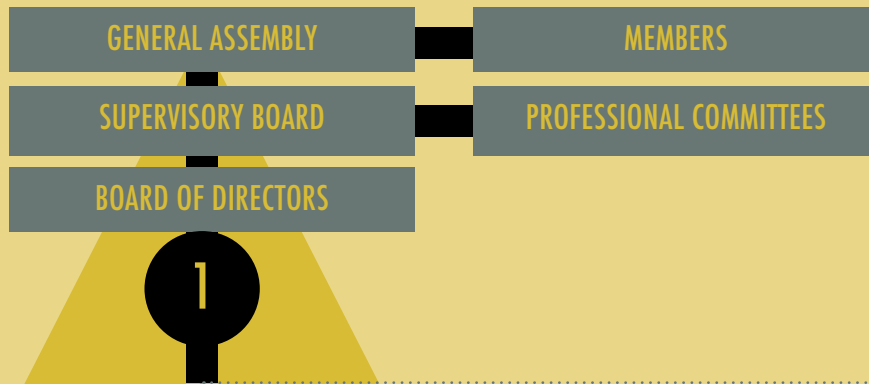
Chairman	Roman Strejček
Members	Jiřina Barello
	Luboř Tesař

Public Performance Department, around 1955



ORGANIZATION STRUCTURE

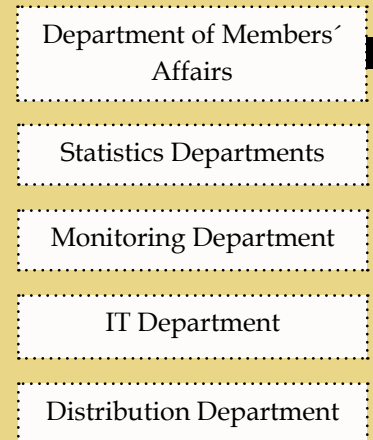
OSA ORGANIZATION STRUCTURE AS OF 31 DECEMBER 2014



COMMUNICATIONS, ECONOMY AND ADMINISTRATION SECTION



DISTRIBUTION





Karel Balling, Foreign Affairs Director 1930

3

AND IT SECTION

Department of Authors' Affairs

Publishers' Affairs Departments

Foreign Documentation Department

LICENSING SECTION

Contact Places Departments

Contact Place for Bohemia

Contact Place for Moravia

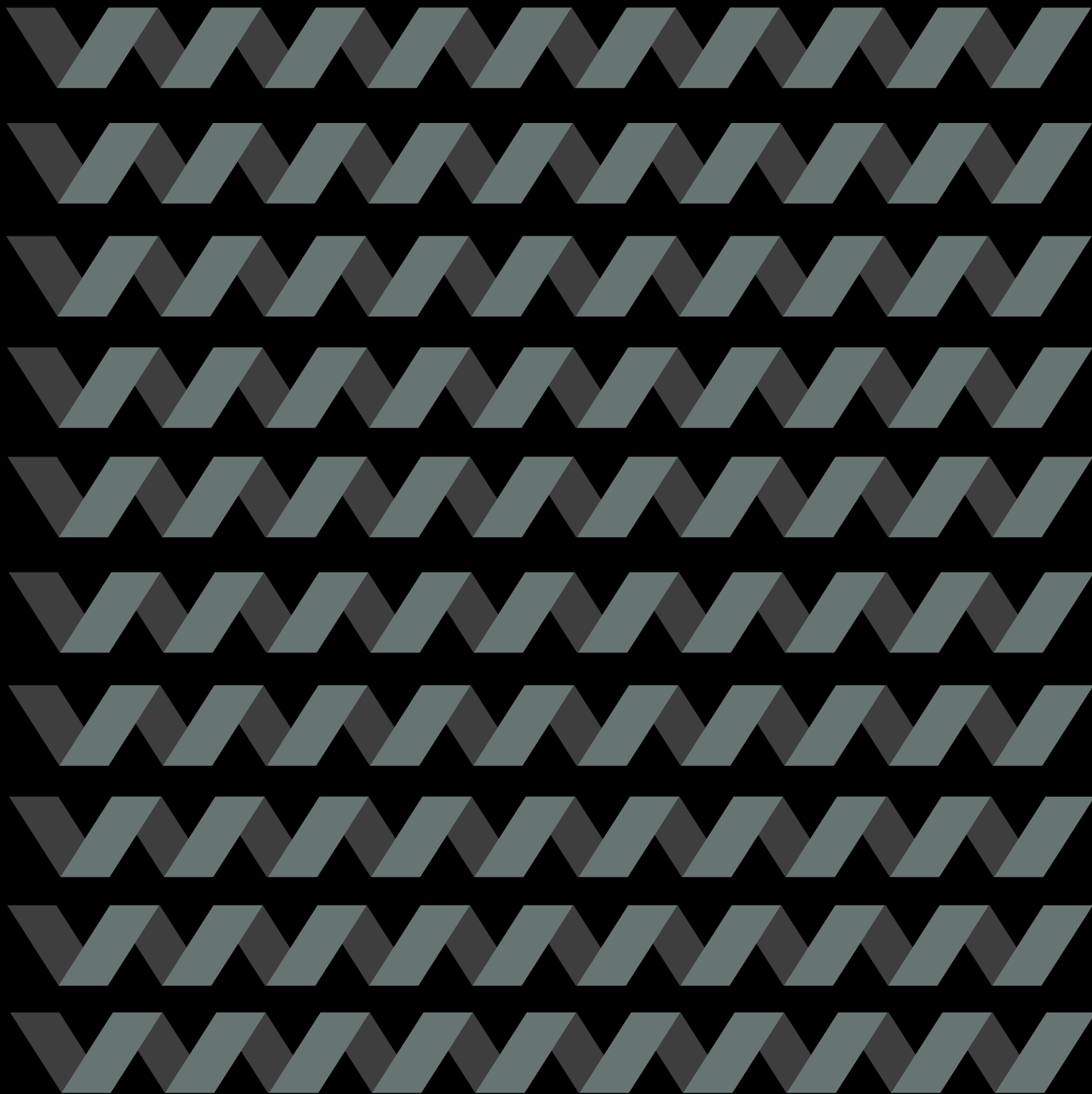
Customer Center Department

Customer Line Department

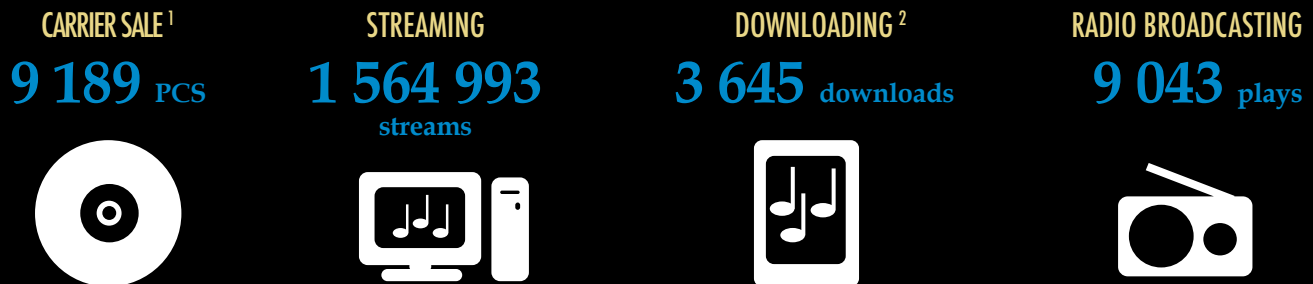
Broadcasting Department
(online media and mechanics)

Synchronization and Theatre Performances Department

License Activity Support Department



HOW MANY MUSICAL PIECES DID AN AUTHOR WHO WAS SIMULTANEOUSLY THE AUTHOR OF LYRICS AS WELL AS MUSIC SELL OR HOW MANY REPLAYS OR VIEWS DID THE AUTHOR HAVE TO ACHIEVE IN 2014 IN ORDER TO RECEIVE A ROYALTY AMOUNTING TO THE MINIMUM MONTHLY SALARY OF CZK 8 500?



¹⁾ Calculated assuming that the author has 1 musical piece on a CD including 12 musical pieces.
²⁾ Including private national and regional stations.

If the musical piece has more authors, these numbers must be multiplied by the number of authors.

MACROECONOMIC PERSPECTIVE

MACROECONOMIC PERSPECTIVE AND AVERAGE EXPENSES OF INHABITANTS FOR MUSICAL COPYRIGHTS IN 2014

Copyrights are reflected in end prices for customers in various economic areas. Regarding the collection of royalties by OSA from macroeconomic indicators, we can state that every **Czech household** spent **CZK 16.96** including VAT **each month on music copyrights**. If we look at average expense from the perspective of economically active **inhabitants of the Czech Republic in productive age, i.e. in the age between 20-64 years**, then each such individual spent on average **CZK 15.12** including 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 2014, the average price of one liter of Natural 95 gasoline cost CZK 36.16 and one liter of oil cost CZK 36.31. For example, the average price of bottled beer with alcohol content between 3.4-4.1 % (formerly 10 degree beer) in retail establishments was CZK 10.43 in 2014.

In 2014 the minimum salary was CZK 8 500 which equals to hourly rate of CZK 50.60 in case of 8 hours work time and 21 working days in a month. Employees with minimum salaries had to work less than 18 minutes each month in order to cover the average copyright expense. In the first half-year of 2014 the average salary was CZK 25 159. Employees with average salaries had to work approximately 6 minutes each month in order to cover copyrights.

How many musical pieces did an author who was simultaneously the author of lyrics as well as music sell or how many replays or views did the author have to achieve in 2014 in order to receive a royalty amounting to the minimum monthly salary of CZK 8 500?

In 2014 such an author had to sell 9 189 carriers each month if the author wanted to receive a royalty amounting to the minimum salary of CZK 8 500 (calculated assuming that the author has 1 musical piece on a CD including 12 musical pieces). Concerning streaming, a musical piece would need 1 564 993 views each month. In case of music downloading a musical piece would require 3 645 downloads in order for the author to receive a royalty amounting to the minimum salary. The same musical piece would require 9 043 plays (calculated using collection median from individual stations) from private national and regional stations including Český rozhlas. If the musical piece has more authors, these numbers must be multiplied by the number of authors.

In 2014 the Czech Republic finally overcame a two year long and also the longest recession in its modern history. Initially, a very subtle improvement of the Czech economy performance, recorded from the 2nd quarter 2013, at least on Q on Q basis, continued constantly and more boldly during 2014 and in the end the Czech economy showed an increase of 2 % in the final year on year comparison, calculated according to real GDP (analysts originally expected a growth of 2.3 %). The domestic economy was significantly boosted by foreign demand for Czech goods (particularly car export) but domestic demand also increased. The revived household consumption was manifested in expenses for goods at merchants (not only for imported goods) and domestic demand for investment goods also rose. A two percent GDP growth was double the growth in the Eurozone but it failed to reach the GDP growth of other Central European countries (i.e. Slovakia, Hungary and Poland). Nevertheless, according to the GDP per capita by purchasing power parity, the Czech Republic achieves the highest results from all Central European countries, which acceded to the EU in 2004.

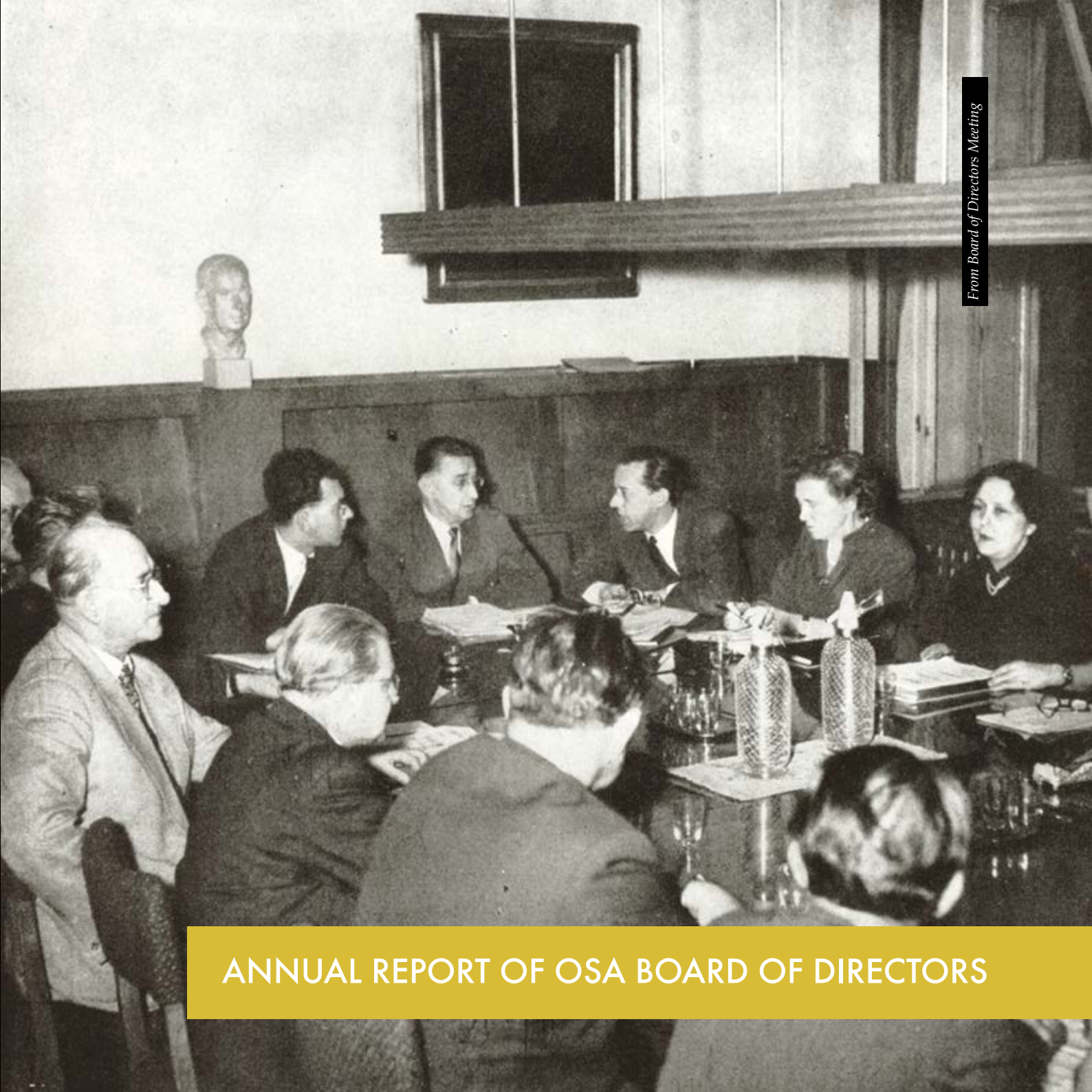
The cause of increased trust of consumers was growth of real salaries (at very low inflation) and also increased chances of finding a job on the labor market. The share of unemployed decreased at the end of the year to 7.5% in comparison to the 8.2% from the previous year and the number of unemployed reported with labor agencies decreased to 541 914 persons. In total, consumer prices for the entire year grew only by 0.4 %, which was the least since 2003. The minimum average inflation rate was influenced by the decrease of prices in the housing segment, particularly by the decrease of energy prices (electricity prices dropped by 10.3 %, gas prices by 2.6 %), it was also caused by the abolition of regulation fee for hospitalization and by the drop in the prices of telephone and fax services (by 5.1 %). On the contrary, the growth of prices was mostly affected by the increase in the prices of food and non-alcoholic beverages by 2 % (4.9 % in 2013) and of alcoholic beverages and tobacco by 2.8 %. The area of catering services witnessed a year on year increase of average prices by 1.8 %, accommodation services increased by 0.8 % and recreation and culture area witnessed 0.4% increase.

According to estimates of analytics in 2015 the domestic economy should resume in the revival from 2014 and it should grow at the pace of approximately 2.5 %. Together with the growing economy the rate of unemployment should decrease and the real salaries should simultaneously continue to grow. Inflation should remain very low, around 1% thanks to low oil prices. These aspects should continue to have a positive impact on the domestic consumption, encouraged also by the increased consumption of the government and investments in infrastructure from public funds. Not so positive development is expected from foreign trade, partly due to a possibly slowing Eurozone economy and also in the consequence of an unpleasant geopolitical situation (and related recession of the Russian economy).

Sources:

ČSÚ, ČTK, Investicniweb.cz

From Board of Directors Meeting



ANNUAL REPORT OF OSA BOARD OF DIRECTORS

ANNUAL REPORT OF OSA BOARD OF DIRECTORS ON ACTIVITY AND ECONOMIC RESULT OF OSA FOR 2014

7.1 MAIN ECONOMIC ACTIVITY INDICATORS

	2010	2011	2012	2013	2014	DIFFERENCE 2014/2013
Total royalties collected	818 600	884 076	878 721	858 851	900 145	41 294
Total costs	149 210	154 124	153 407	146 376	139 888	-6 488
Distributed royalties including other collective rights managers	676 017	719 448	720 392	740 574	777 592	37 018
Average overheads in %	18,23 %	17,43 %	17,46 %	17,04 %	15,54 %	-1,50 %

* in CZK ths / without VAT

7.2 ROYALTIES COLLECTED IN 2014

Royalties collected for licenses 2014	888 661
Other royalties collected in 2014	11 484
Total royalties collected in 2014	900 145
Comparison of 2014 and 2013 (in %)	+4,81 %
Comparison of 2014 and 2013 (in CZK)	+41 294

* in CZK ths / without VAT

ROYALTIES COLLECTED FOR LICENSES – DETAILED ITEMIZATION BY USE	2014	2013
Public performance	369 511	324 938
Broadcasting and on-line media	336 452	340 886
Mechanics and audiovision	122 383	122 499
From abroad	56 691	59 977
Synchronization and theatre performances – agency	3 624	3 489

** in CZK ths / without VAT*

** including royalties collected for other collective rights managers*

The year 2014 was the most successful year for OSA in its history. The year on year significant decrease of expenses was supported by the highest ever collection of royalties which exceeded CZK 900 million (without VAT), out of which royalties collected from licensing activity amounted to CZK 888 661 ths (without VAT). After a previous decrease we recorded a year on year increase by more than 4 %, i.e. CZK 36 872 ths (without VAT) in collection from license activity. The increase in the collection from public performance of music, significant in particular in the segment of reproduced music, which witnessed a year on year increase by CZK 41 839 ths (without VAT, including other collective rights managers) to CZK 253 625 ths (without VAT, including other collective rights managers), contributed significantly to this major success after a recorded significant decrease in 2013. The success rate in collection of royalties for reproduced music has thus become over the years one of the major factors for assessing total results of OSA economic activity. While the area of mechanics and audiovision was stabilized in 2014 despite a continuing decline in the sales of physical carriers (particularly thanks to good results in the collection of blank media levies), the total royalties collected in the broadcasting and online media segment witnessed a slight decline. This decline, however, is only relative due to the reasons specified in more detail in the relevant chapter. Nevertheless, the segment still achieved the second best result of royalties collected in 2014 after 2013. The resulting collection structure in 2014 is as follows: **public performances** 41.6 % (38.2% in 2013), **broadcasting and online media** 37.8 % (40.0%), **mechanics and audiovision** 13.8 % (14.4 %), **abroad** 6.4 % (7.0%) and **synchronization agenda and theatre performances** 0.4% (0.4%).

STRUCTURE OF ROYALTIES COLLECTED FOR LICENSES	2010	2011	2012	2013	2014	DIFFERENCE 2014/2013
Public performances	251 471	281 749	287 841	277 189	304 524	27 335
Broadcasting and on-line media	313 307	327 768	331 786	340 886	336 452	-4 434
Mechanics and audiovision	102 367	101 213	93 156	94 579	91 697	-2 882
From abroad	59 320	68 616	62 917	59 977	56 691	-3 286
Synchronization and theatre performances			2 748	3 489	3 624	135
Collected for other collective rights managers	74 912	86 167	88 118	75 669	95 673	20 004
Total for licenses including other collective rights managers	801 377	865 513	866 566	851 789	888 661	36 872

* in CZK ths / without VAT

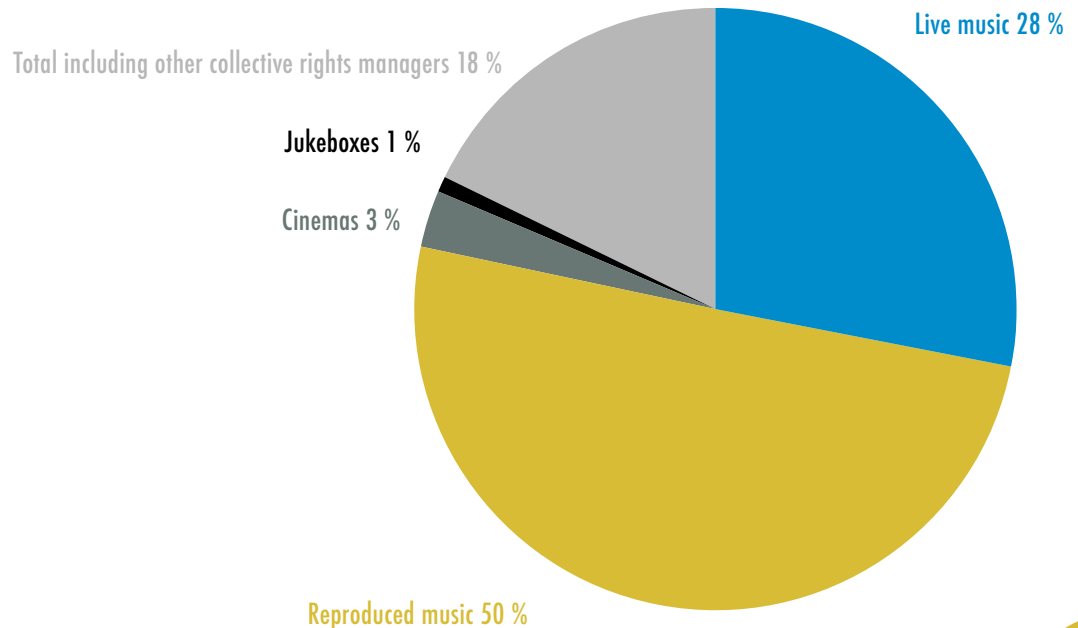
7.2.1 PUBLIC PERFORMANCES IN 2014

The public performances segment achieved its historically best result - total royalties collected amounting to CZK 369 511 ths (without VAT, including other collective rights managers) after a decrease in the previous year. The results achieved in the area of reproduced music where the collected royalties increased by 20%, i.e. by CZK 41 839 ths (without VAT, including other collective rights managers) contributed the most to the very significant increase of royalties collected – by 14 %, i.e. CZK 44 573 ths (without VAT, including other collective rights managers). Royalties collected for live music that traditionally followed the continuous trend of a slight growth by further increase by CZK 1 854 ths (without VAT) also significantly contributed to the success of the public performances sector. After introduction of new rates for performance of audiovisual works in cinemas and other buildings in 2012, the increase in the royalties collected in this area continued for the third year in a row. After 42% increase in 2012 and 21% increase in 2013, 8 % increase recorded in 2014 was smaller but still, this segment contributed to a higher year on year collection by the total collected sum of CZK 11 250 ths (without VAT). On the contrary the area of concerts exceeding CZK 30 000 witnessed a decline of royalties collected and an unpleasant trend of jukeboxes continued as well – in 2014 the area of jukeboxes dropped by 16%, i.e. by CZK 1 206 ths (without VAT, including other collective rights managers). We also collected a record amount of CZK 64 987 ths (without VAT), i.e. 36% more than in the previous observed period, representing

the amount of CZK 17 238 ths (without VAT), for other collective rights managers. Without royalties collected for other collective rights managers OSA achieved better result than in 2013 by 10%, i.e. by CZK 27 335 ths (without VAT). In this segment we can once again speak about a record amount collected for music rights for domestic and foreign copyright holders.

PUBLIC PERFORMANCES	2010	2011	2012	2013	2014	DIFFERENCE 2014/2013
Live music	88 236	90 933	96 917	102 782	104 636	1 854
Reproduced music	143 984	177 319	177 978	160 205	185 420	25 215
Cinemas	7 592	5 571	7 890	10 370	11 250	880
Jukeboxes	11 659	7 926	5 056	3 832	3 218	-614
Total for OSA	251 471	281 749	287 841	277 189	304 524	27 335
Collected for other collective rights managers	49 390	61 391	59 438	47 749	64 987	17 238
Total including other collective rights managers	300 861	343 140	347 279	324 938	369 511	44 573

* in CZK ths / without VAT



7.2.2 BROADCASTING, ON-LINE MEDIA AND MECHANICS IN 2014

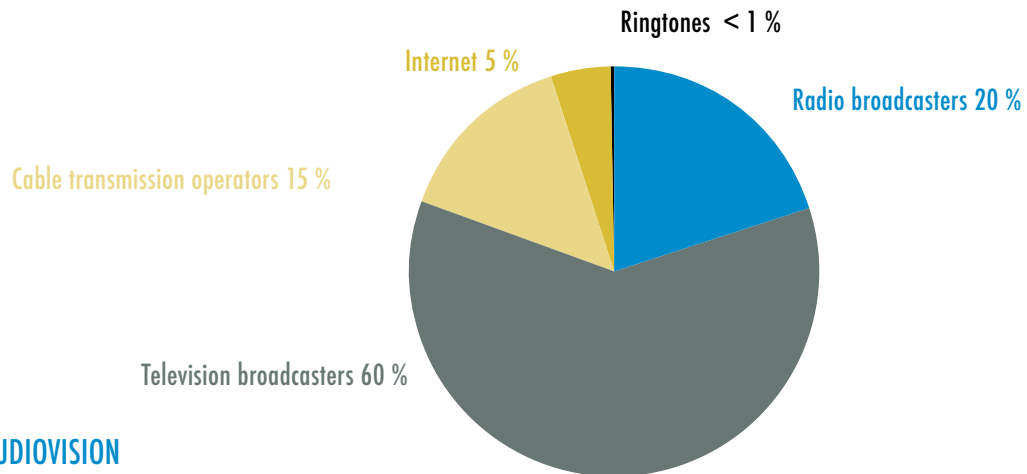
In 2014 the department of broadcasting, online media and mechanics contributed to the OSA collection by the total amount of CZK 458 835 ths (without VAT), which represents a share amounting to almost 52% in the total collection by OSA from license activity. In comparison with the year 2013 the total royalties collected for these uses slightly decreased by CZK 4 550 ths (without VAT) i.e. by almost 1%. This decrease was partially caused by a lower collection for sale of musical and audiovisual carriers, cable and satellite transmission or private radio, however, this was fairly effectively compensated by good results in the sector of blank media levies or internet streaming.

BROADCASTING AND ON-LINE MEDIA

The amount collected for broadcasting and online media (i.e. without mechanics) reached CZK 336 452 ths (without VAT) and brought the first decrease in the royalties collected since 2008 in this segment that has been developing positively in the long-term perspective. In reality, this was only a relative decrease because of the expected significant payment for a provided license for cable broadcasting transmission for 2014 which is reflected in the royalties collected in 2015. It is necessary to remind that it is still the second best result in the history - after the record amount in 2013. While the field of the internet continued to grow (this applies particularly to internet streaming that recorded a further growth of royalties collected by 11%, i.e. by CZK 946 ths without VAT), royalties collected from television broadcasters remained at a level comparable with the previous period, royalties collected from radio broadcasters had been declining for the third year in the row in the consequence of decreasing income of private radio broadcasters. The decrease in royalties collected from operators for transmission of cable and satellite broadcasting, which declined on a year on year basis by 6% (i.e. by CZK 3 195 ths (without VAT)) after a significant increase in 2013, caused by a delay in payment of a significant amount, contributed the most to the total result of this segment.

BROADCASTING AND ONLINE MEDIA	2010	2011	2012	2013	2014	DIFFERENCE 2014/2013
Radio broadcasters	75 122	79 589	71 404	69 552	67 882	-1 670
Television broadcasters	194 974	190 683	204 958	204 019	203 587	-432
Cable transmission operators	35 587	49 815	45 816	52 083	48 888	-3 195
Internet	5 901	6 462	8 805	14 893	15 790	897
Ringtones	1 723	1 219	803	339	305	-34
Total for OSA	313 307	327 768	331 786	340 886	336 452	-4 434

* in CZK ths / without VAT



MECHANICS AND AUDIOVISION

The total royalties collected for mechanical and audiovisual works, i.e. an area traditionally significantly influenced by the transition of the music market from physical carriers to new media, have been stabilized for the third year in a row on the level of CZK 122 million (without VAT including other collective rights managers) despite major drops in the sales of carriers. The more positive development in the area of blank media levies collection is able, in the meantime, to keep the continuous long-term trend of decreased royalties collected for sale of physical carriers at this level.

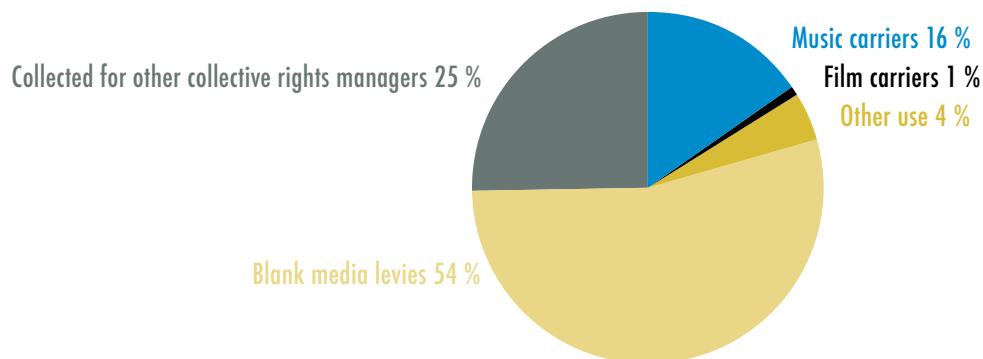
For the first time since 2008 we were capable to stop the long-term negative trend of decreased royalties collected in the area of mechanics (i.e. without audiovision) despite the continuous trend of decreased royalties collected for sale of musical carriers which even dropped by 31%, i.e. CZK 8 502 ths (without VAT) in 2014

(after a decrease of 16% in 2013). The collected amount for sale of musical carriers in 2014 thus represented a mere 15% from the royalties collected in 1998 when royalties from sale of physical carriers reached their peak. As well as in the previous period, this negative result was significantly compensated by repeated increase in the collection of blank media levies for empty carriers by 11%, i.e. by CZK 5 854 ths (without VAT, including other collective rights managers), to the total collected amount of CZK 60 237 ths (without VAT including other collective rights managers), but also by 12% increase of royalties collected for reproduction devices, corresponding to the increase of CZK 4 032 ths (without VAT including other collective rights managers) to the total amount of CZK 36 825 ths (without VAT including other collective rights managers). As a result, blank media levies played an important role also in 2014 because they partially compensated music authors for decreased royalties collected from sale of music, inter alia, also because each one of us can, completely legally and without author's consent, make a copy of our favorite albums or films for personal needs. Thanks to the results in the collection of blank media levies in 2014 it was possible to slightly increase the revenue of the mechanics segment by CZK 1 385 ths (without VAT including other collective rights managers).

The audiovision segment witnessed a significant drop in the royalties collected by CZK 1 501 ths (without VAT) after an increase from the previous year of 11 %, which, on a year on year basis, represents a drop by 19%. This negative result was mainly caused by the collection for sale of audiovisual carriers which dropped by 58% on a year on year basis, i.e. CZK 1 213 ths (without VAT).

MECHANICS AND AUDIOVISION	2010	2011	2012	2013	2014	DIFFERENCE 2014/2013
Music carriers	48 049	42 462	32 498	27 457	18 955	-8 502
Film carriers	3 415	3 074	1 725	2 096	883	-1 213
Synchronization	772	1 008				
Other use	5 851	6 595	5 355	5 771	5 483	-288
Blank media levies	44 280	48 074	53 578	59 255	66 376	7 121
Total for OSA	102 367	101 213	93 156	94 579	91 697	-2 882
Collected for other collective rights managers	25 522	24 776	28 680	27 920	30 686	2 766
Total including other collective rights managers	127 889	125 989	121 836	122 499	122 383	-116

* in CZK ths / without VAT

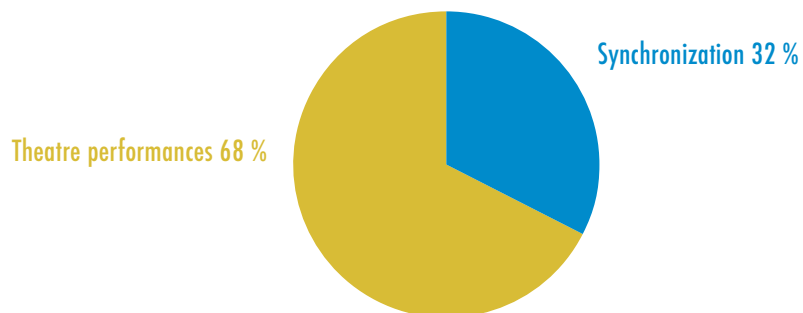


7.2.3 SYNCHRONIZATION AND THEATRE PERFORMANCES IN 2014 – AGENCY

Agency activity of the department which runs the agenda outside of the collective management system each year regularly increases its collection. The increase in the collection did not achieve such intensity as in the previous period, however, in 2014 we collected CZK 135 ths more (without VAT), i.e. 4% more than in 2013 from this agenda. The main collection item was once again represented by theatre performances with 11% increase in the collection to the amount of CZK 2 441 (without VAT). On the contrary, the collection for provided licenses for creation of audiovisual works decreased slightly in 2014 just like in the previous year.

SYNCHRONIZATION AND THEATRE PERFORMANCES	2012	2013	2014	DIFFERENCE 2014/2013
Synchronization	1 359	1 280	1 183	-97
Theatre performances	1 389	2 209	2 441	232
Total for OSA	2 748	3 489	3 624	135

* in CZK ths / without VAT



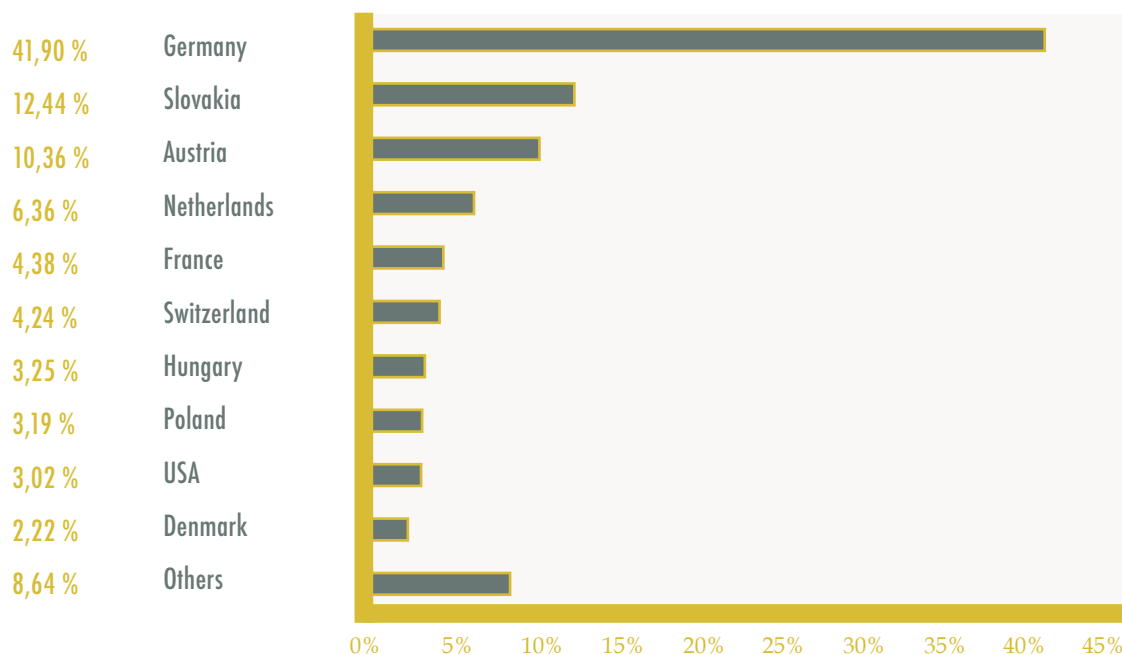
7.2.4 ROYALTIES COLLECTED ABROAD IN 2014

In 2014 foreign collective rights managers sent total CZK 56 691 ths (without VAT) to OSA for using musical pieces of copyright holders represented by OSA abroad. In comparison with 2013 the royalties collected abroad decreased by CZK 3 286 ths, i.e. by 5 % and thus it was the third year on year decrease in a row, even in the situation when the conversion of royalties collected abroad to Czech crowns was advantageous due to advantageous conversion rate of the Czech crown against other currencies. Taking late payments from Belgium and Italy into consideration we can speak we factually maintained the collected amount from foreign countries in nominal expression at the level close to the level from 2013. The largest decrease in royalties collected abroad was recorded from Austria, Poland and Great Britain. On the contrary, royalties collected from the Netherlands, Japan and Hungary witnessed the largest increase.

DEVELOPMENT OF ROYALTIES COLLECTED ABROAD	2010	2011	2012	2013	2014	DIFFERENCE 2014/2013
Total for OSA	59 320	68 616	62 917	59 977	56 691	-3 286

* in CZK ths / without VAT

INCOME FROM DOMESTIC REPERTOIRE USED ABROAD IN 2014	IN CZK THS / WITHOUT VAT	SHARE IN %
Germany	23 754	41,90 %
Slovakia	7 053	12,44 %
Austria	5 872	10,36 %
Netherlands	3 608	6,36 %
France	2 484	4,38 %
Switzerland	2 406	4,24 %
Hungary	1 840	3,25 %
Poland	1 806	3,19 %
USA	1 709	3,02 %
Denmark	1 259	2,22 %
Others	4 900	8,64 %
Total for OSA	56 691	100,00 %



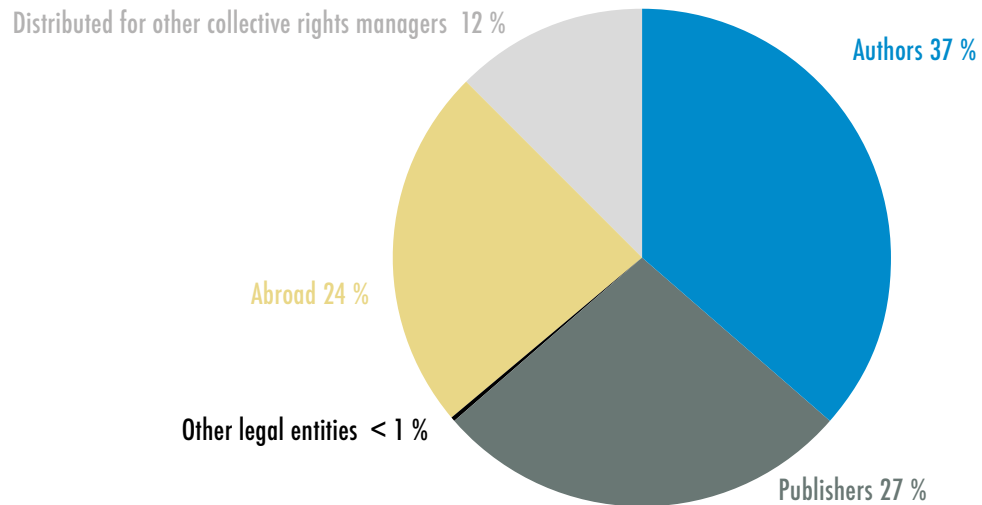
7.3 ROYALTIES DISTRIBUTED IN 2014

In 2014 we distributed royalties to domestic copyright holders in the amount of CZK 497 844 ths, which was a historical record. Authors received CZK 285 044 ths and publishers received CZK 211 707 ths. On the basis of reciprocal and unilateral agreements concluded with foreign collective rights managers we distributed during 2014 a record amount of CZK 184 075 ths to foreign copyright holders. In total sums, exclusive of royalties collected for other domestic collective rights managers, we distributed CZK 681 919 ths to domestic and foreign copyright holders which, on a year on year comparison, equals to an increase in distributed royalties by CZK 17 039 ths, i.e. by 3%. It is the best result in the history of OSA. Just like in the previous period, in 2014 the amount of distributed royalties for domestic authors (increase by CZK 14 003 ths) significantly increased, while the amount distributed to domestic publishers did not surpass the amount from 2013. Apart from royalties distributed abroad (5% more royalties were distributed abroad from a year on year perspective, i.e. CZK 9 041 ths more), the amount for other collective rights managers reached its historical peak. In 2014 we distributed in total CZK 95 673 ths to other collective rights managers, i.e. 26% more from a year on year perspective (an increase by CZK 19 979 ths). The total amount of distributed royalties, including royalties for

other collective rights managers increased in a year on year comparison by CZK 37 018 ths, i.e. by 3%, and it reached the amount of CZK 777 592 ths. If we compare this result with 2010 we have been able in the past 5 years to successfully increase the distributed amount by more than CZK 100 million.

DISTRIBUTED ROYALTIES	2010	2011	2012	2013	2014	DIFFERENCE 2014/2013
Authors	242 480	251 056	243 776	271 041	285 044	14 003
Publishers	182 778	201 743	205 353	212 248	211 707	-541
Other legal entities	10 815	9 088	6 729	6 557	1 093	-5 464
Total domestic representation	436 073	461 887	455 858	489 846	497 844	7 998
Abroad	165 031	171 394	176 416	175 034	184 075	9 041
Total royalties distributed for domestic and foreign copyright holders	601 104	633 281	632 274	664 880	681 919	17 039
Distributed for other collective rights managers	74 913	86 167	88 118	75 694	95 673	19 979
Total distributed including other collective rights managers	676 017	719 448	720 392	740 574	777 592	37 018

* in CZK ths /without VAT



7.4 REPRESENTED ENTITIES AND OSA MEMBERS IN 2014

As of 31 December 2014 OSA represented 8 494 copyright holders - 5 266 were living authors, 3 119 were inheritors and 109 were publishers. We newly accepted 324 authors and 11 publishers for representation during the year. We had 578 members in 2014. The structure of membership was as follows: 406 composers, 95 lyricists, 24 publishers and 53 inheritors. During the year 15 members passed away and membership of 5 members was terminated. 11 new members were accepted (with effect from 1 January 2015).

7.5 OSA INTERNATIONAL ACTIVITIES IN 2014

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

7.6 COSTS OF OSA ACTIVITY IN 2014

In 2014 we were able to continue in maintaining successful results related to cost savings achieved in the previous period. The total costs of OSA were CZK 139 888 ths. Thanks to the fact that costs were repeatedly reduced by additional CZK 6 488 ths, corresponding to a year on year drop significantly over 4%, were achieved the lowest costs in the past five years. In view of the parallel record increase in the royalties collected from license activity which increased on a year on year basis by more than 4%, the real savings are even higher. We thus witnessed the results of investments in information technologies in the previous years, thanks to which key processes had been automatized. This created space for flexible organizational changes allowing e.g. a further significant decrease in employees to the final 157 (including 4 agreements on work activity) as of 31 December 2014 which was reflected in repeated savings on personnel costs amounting to total CZK 2 927 ths.

OSA COSTS	2010	2011	2012	2013	2014	DIFFERENCE 2014/2013
Total costs	149 210	154 124	153 407	146 376	139 888	-6 488

* in CZK ths /without VAT

STRUCTURE OF OSA COSTS IN 2014

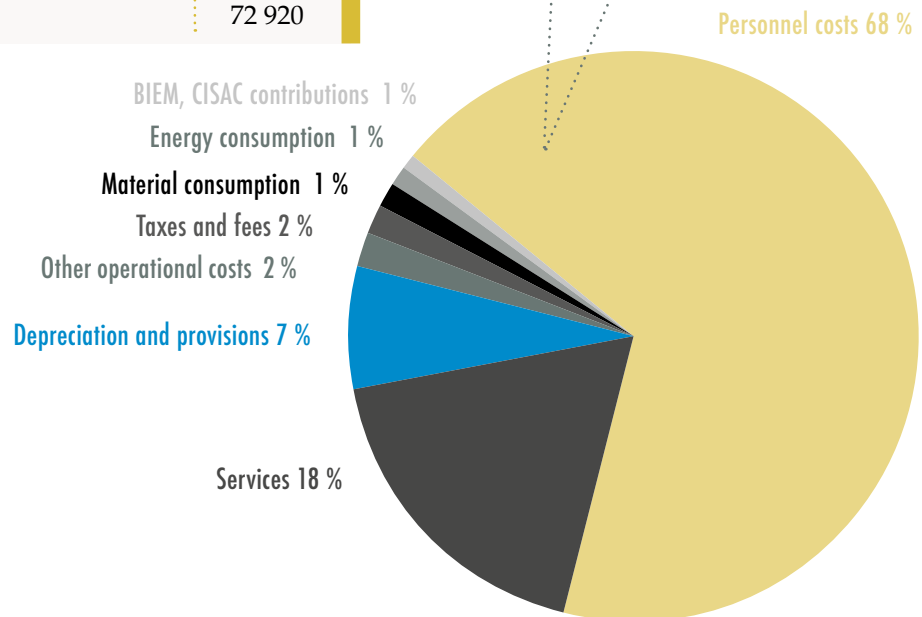
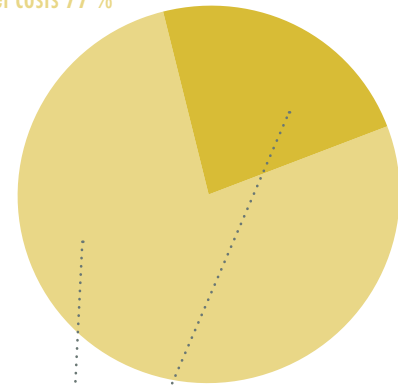
Services	25 487
Depreciation and provisions	9 839
Other operational costs	2 663
Taxes and fees	2 358
Material consumption	1 917
Energy consumption	1 501
BIEM, CISAC contributions	1 233
Total costs without personnel costs	44 998

* in CZK / without VAT

Personnel costs including statutory social security contributions	94 890
Statutory social security contributions	21 970
Personnel costs without statutory social security contributions	72 920

* in CZK / without VAT

Personnel costs 77 %
Statutory social security contributions 23 %



103

Ma dati *Učestautorski a nakladatelskij Dal*

1925-26		1926-27	
1	Priznaniye (1925 g. 11/12)	100	
	Priznaniye C. Shchepin		
	<u>Priznaniye na knizhku "Sobremennye"</u>		
	1925 g. 11/12	100	
	1926 g. 1/2	110	
	1927 g. 1/2	100	
	1928 g. 1/2	100	
	1929 g. 1/2	100	
	1930 g. 1/2	100	
	1931 g. 1/2	100	
	1932 g. 1/2	100	
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Main Accounting Book, 1925 - 1929

DISTRIBUTION AND PAYMENT OF ROYALTIES

DISTRIBUTION AND PAYMENT OF ROYALTIES

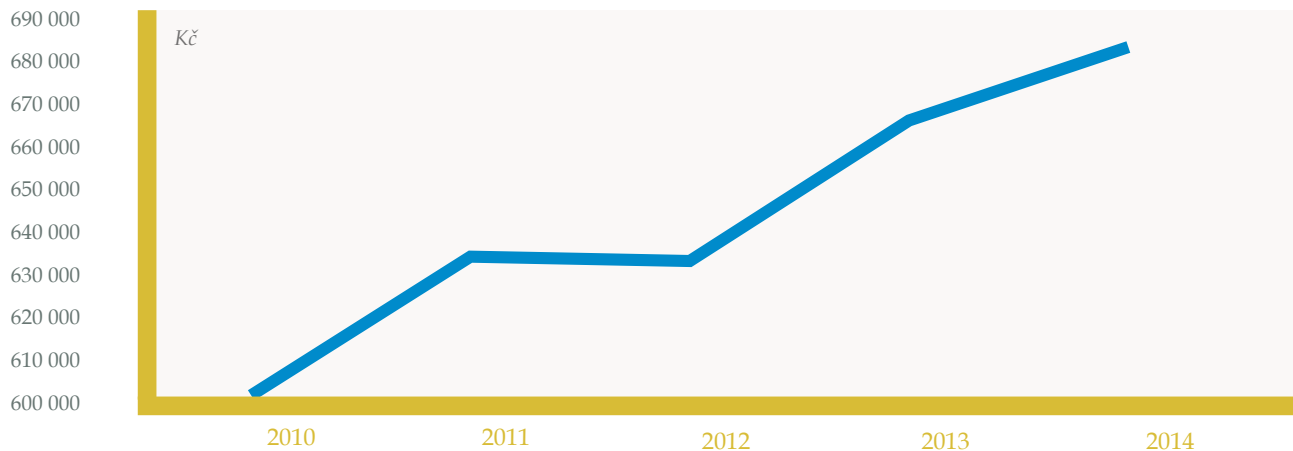
8.1 ROYALTIES DISTRIBUTION

8.1.1 ROYALTIES DISTRIBUTION

DEVELOPMENT OF ROYALTIES DISTRIBUTED	2010	2011	2012	2013	2014	ROZDÍL 2014/2013
Total distributed	601 104	633 281	632 274	664 880	681 919	17 039

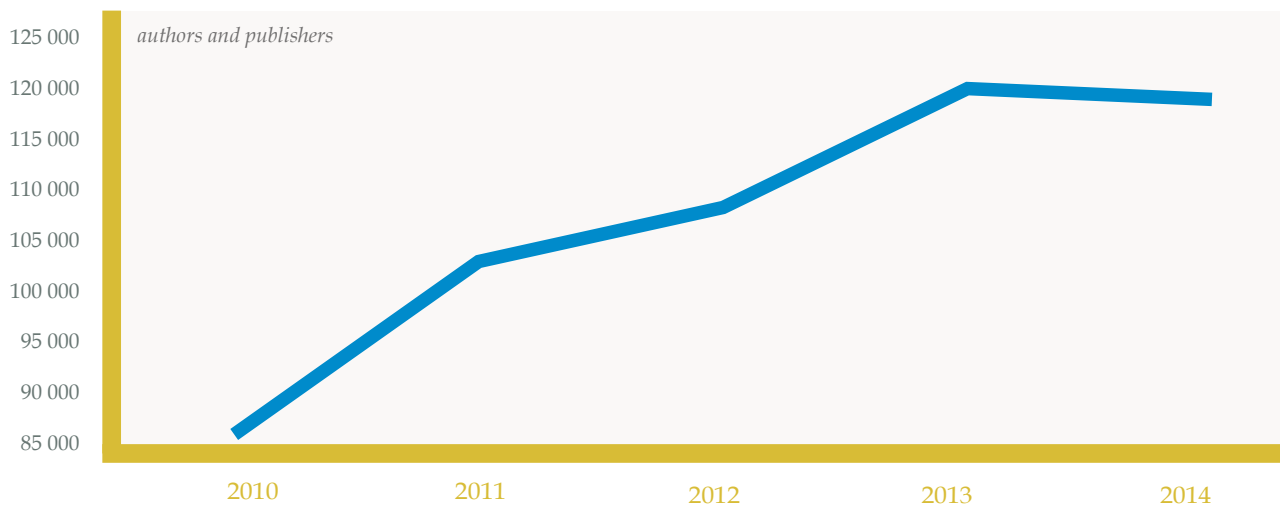
* in CZK ths / without VAT

* without royalties for other collective rights managers



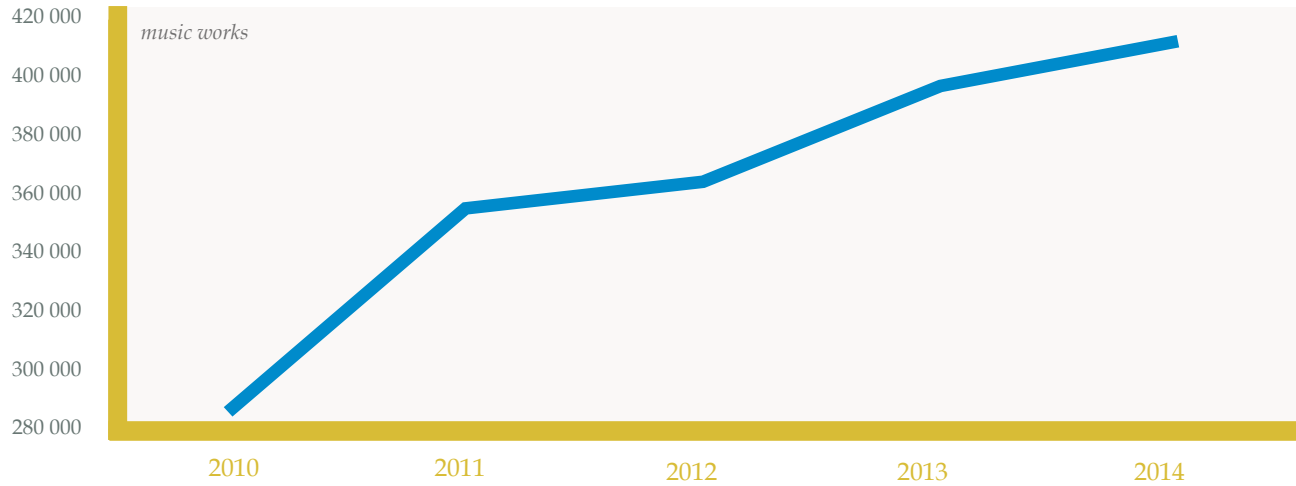
DEVELOPMENT OF AUTHORS AND PUBLISHERS WHO RECEIVED ROYALTIES

	2010	2011	2012	2013	2014	DIFFERENCE 2014/2013
Domestic	4 847	5 154	5 323	5 726	5 945	219
Foreign	83 908	99 523	104 603	114 747	113 317	-1 430
Total	88 755	104 677	109 926	120 473	119 262	-1 211



MUSICAL WORKS FOR WHICH ROYALTIES WERE DISTRIBUTED

	2010	2011	2012	2013	2014	DIFFERENCE 2014/2013
Total	287 944	358 446	367 671	400 867	416 375	15 508



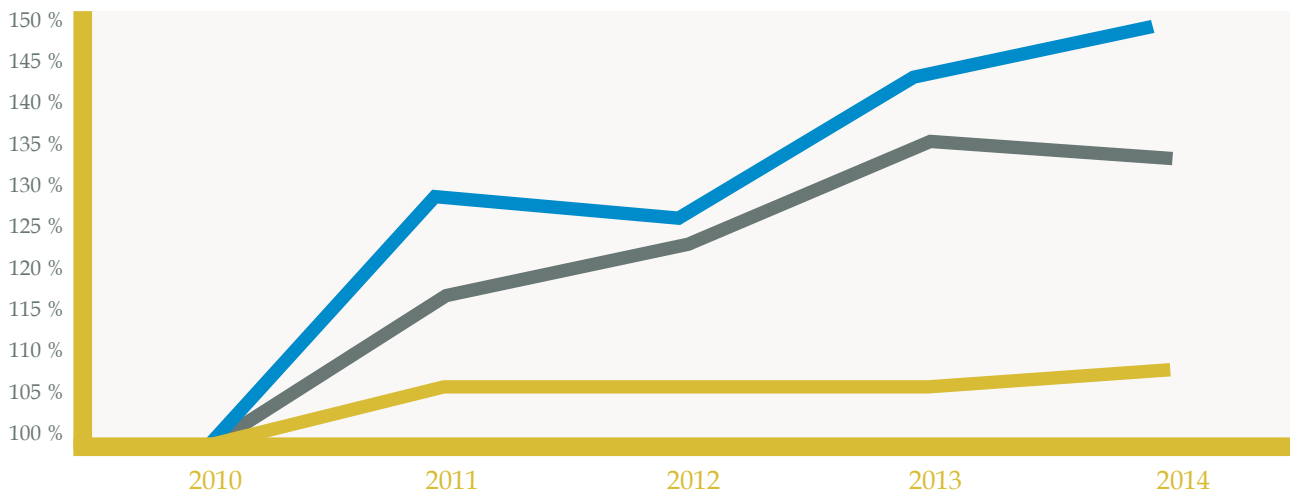
8.1.2 AVERAGE ANNUAL ROYALTY

The number of authors and musical pieces in OSA settlement has been growing at faster rate than collection of royalties. More authors and publishers share equal amount of collected royalties.

COMPARISON OF FIVE YEAR DEVELOPMENT 2010-2014

Authors in distribution	+30 507	+34 %
Distributed musical works	+128 431	+45 %
Royalties collected for licenses*	+66 523 ¹⁾	+9 %

1) in CZK ths /without VAT * without other collective rights managers and other collected royalties



* Referential year 2010 = 100 %

* Royalties collected for licenses do not include other collective rights managers and other royalties collected.

- Authors in distribution
- Musical works distributed
- Royalties collected for licenses

8.2 PAYMENT OF ROYALTIES

We pay royalties to domestic and foreign copyright holders regularly on for 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?

Royalty fees are paid four times per year

	MARCH	JUNE	SEPTEMBER	DECEMBER
Where was the musical piece used?	When was the musical piece used?			
Public performance ¹⁾	4th quarter	1st quarter	2nd quarter	3rd quarter
Television	3rd quarter	4th quarter	1st quarter	2nd quarter
Radio	4th quarter	1st quarter	2nd quarter	3rd quarter
Internet	4th quarter	1st quarter	2nd quarter	3rd quarter
Carriers	4th quarter	1st quarter	2nd quarter	3rd quarter

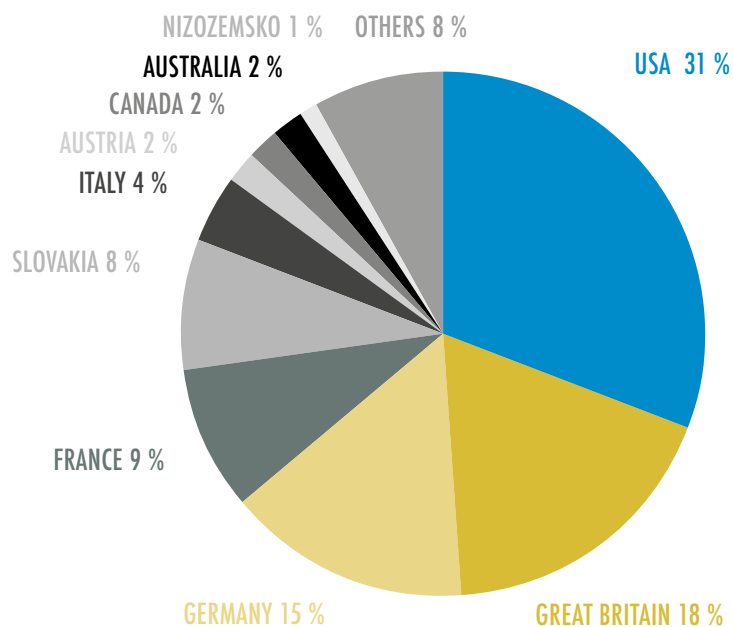
* The table includes information valid for most of uses included in the mentioned segments, however, certain other uses may require different settlement.

1) Pay date within public performance does not have to correspond to the mentioned calendar quarter of use of the musical piece. It rather designates the deadline for payment for use in the relevant quarter.

8.3 ROYALTIES DISTRIBUTED ABROAD IN 2014

LARGEST FOREIGN RECIPIENTS OF ROYALTIES COLLECTED IN CZECH REPUBLIC	IN CZK THS	SHARE IN %
USA	57 749	31,37 %
Great Britain	32 459	17,63 %
Germany	27 645	15,02 %
France	16 778	9,11 %
Slovakia	14 129	7,68 %
Italy	6 541	3,55 %
Austria	4 201	2,28 %
Canada	4 134	2,25 %
Australia	3 102	1,69 %
Netherlands	2 195	1,19 %
Others*	15 142	8,23 %
Total	184 075	100,00 %

* 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, Norway, Peru, Ivory Coast, Poland, Portugal, Romania, Russia, Greece, Senegal, Singapore, Scandinavia, Slovenia, Serbia, Spain, Sweden, Switzerland, Taiwan, Trinidad and Tobago, Turkey, Ukraine, Uruguay, Venezuela, Vietnam, Zimbabwe.



Complete overview of foreign partner collective rights managers which received royalties from us in 2014 for copyright holders represented by them:

COMPANY	STATE	COMPANY	STATE	COMPANY	STATE
ABRAMUS	Brazil	FILSCAP	Philippines	SAMRO	South Africa
ACUM	Israel	GEMA	Germany	SAYCO	Colombia
AEPI	Greece	HARRY FOX	USA	SAZAS	Slovenia
AGADU	Uruguay	HDS-ZAMP	Croatia	SBACEM	Brazil
AKKA/LAA	Latvia	IMRO	Ireland	SCD	Chile
AKM	Austria	IPRS	India	SESAC	USA
AMCOS	Australia	JACAP	Jamaica	SGAE	Spain
AMRA	USA	JASRAC	Japan	SIAE	Italy
APDAYC	Peru	KCI	Indonesia	SOCAN	Canada
APRA	Australia	KODA	Denmark	SODRAC	Canada
ARTISJUS	Hungary	KOMCA	Korea	SOKOJ	Serbia
ASCAP	USA	LATGA	Lithuania	SOZA	Slovakia
AUME	Austria	MCPS	Great Britain	SPA	Portugal
BBDA	Burkina Faso	MCSC	China	SPACEM	Franc. Polynesia
BCDA	Congo	MCSK	Kenya	STEF	Iceland
BGDA	Guinea	MCSN	Nigeria	STEMRA	Netherlands
BMI	USA	MESAM	Turkey	STIM	Sweden
BSDA	Senegal	MUSICAUTOR	Bulgaria	SUISA	Switzerland
BUBEDRA	Benin	MUST	Taiwan	TEOSTO	Finland
BUMA	Netherlands	NCB	Scandinavia	TONO	Norway
BUMDA	Mali	PRS	Great Britain	UBC	Brazil
BURIDA	Ivory Coast	RAO	Russia	UCMR/ADA	Romania
CASH	Hong Kong	SABAM	Belgium	VCPMC	Vietnam
COMPASS	Singapore	SACEM	France	ZAIS	Poland
COSCAP	Barbados	SACERAU	Egypt	ZAMP	Macedonia
COSGA	Ghana	SACM	Mexico	ZIMRA	Zimbabwe
EAU	Estonia	SADAIC	Argentina		



OSA FINANCIAL ACTIVITIES OUTSIDE COLLECTIVE MANAGEMENT SYSTEM

OSA FINANCIAL ACTIVITIES OUTSIDE COLLECTIVE MANAGEMENT SYSTEM

9.1 OSA AGENCY

Apart from the main activity of collective rights manager, OSA also performs a secondary agency activity based on relevant trade license. It primarily involves provision of licenses to use musical pieces within production of advertising spots and audiovisual works (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. Obtained status of agency favors new European trends which create space to arrange 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 (holds 5% shares) and majority owner of BaldBrothers. MusicJet also functions as a digital archive with domestic and foreign catalogues of the largest publishers in the Czech Republic but also smaller independent domestic and foreign labels.

It is a musical application, library, browser and player designated for a wide user base. The user has access to the entire musical pieces database. 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 also 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 interprets 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 folder MusicJet was launched in September 2011 as the first offer of its kind in the Czech Republic.

PRÁVO AUTORŮ

CASOPIS OCHRANNÉHO SDRUŽENÍ ČSL. SKLADATELŮ, SPISOVATELŮ A NAKLADATELŮ HUDEBNÍCH.

Redakce, administrace, expedice: Praha I., Malá Karlova 29.

Zodpovědný redaktor: Karel Ballig.

Vychází měsíčně, periodicky.

Žáci se školou a knihkupec zdarma. Cena výtisku pro ostatní 2 Kč. Zakázky se přijímají pouze vyplacené a bezplatně se. Nástavky redakční desky od 10—12 hodin dopoledne. Inzeráty přijímá se vzhledem politických administrací.

Náklad 10.000 tiel.

Účet pošt. spořitelny č. 207.324.

Náklad 10.000 tiel.

Úvodem.

Po třech namáhavě práci na poli práva autorského, které se všech ústas od domů jsou kladey pékálky neboreho druhu, sezname Ochranné sdružení po čtyřech zkušebních měsících let, je věštna hudebnická veřejnosti se úplné sešlornovněna o jeho cílech a smáché. Jen proto se mohlo stát, že i do řad našeho vlastního členstva jsou vznášeny stavovské spory, které napatí vůbec do působnosti Ochranného sdružení a které jsou jen výslovnou příležitostí pro požadatele záhuv, aby a poskzem na ně sdělněk plně své záhuvně záhuvky. Je nezbytné upozornit, aby naše členstvo, které má širokú příležitost sejit se jen na valné hromadě, bylo stále v neustálém styku, a aby široká hudebnická veřejnost byla upozorněna, že ka-

jejmú zájmů práva autorského nechání jen zájmy skladatelů sdružených v Ochranném sdružení, slyšit i své.

Rozhodlo se tedy Ochranné sdružení, že bude pro své členstvo a hudebnickou veřejnost vydávat časopis, který zabude záležitosti zájmů skupin organizací, slyšit bude hájit zájmy všech autorů československých.

Prvníme své odběratele, aby sá v naší snaze podporovali, zasílali články pro list, sdělnosti, rady a informace, které budou součástí v rubrikách "Redakční zprávy", "Dotazy", "První poradě" atd. Časopis bude vycházet periodicky, bude zasílán členům a hudebníkům zdarma, ostatním výtisk za 2 Kč. Konečně! Podpořte! Inzerujte! REDAKCI.

Účel autorských společností.

Zákon zaručuje každému autorovi právo, aby odřídil povolení k provedení své skladby, nebo sňal nezprávněné provedení jakéhokoli druhu. Žádo by se na první pohled, že jest tato otázka dosti jednoduchá, ale při bližším prostudování se zjeví, jak je možná kontrola a sdělní práva provedeného díla činná a těžkou. Kdyby si tato činnost obstarával autor sám, nastal by vůbec časem zájmování prostředky na to, aby

a méně, snad nejlepší je dnes způsob společnosti kolektivní, která je ostatním voreem.

V Rakousku existovala společnost vědecká Gesellschaft der Autoren, Komponisten und Musikverleger in Wien, zkráceně A. K. M., skládající se z členů českých. Zastupcem této společnosti byl v Českých d. Karel i z členů českých. Zastupcem této společnosti byl v Českých d. Karel i z členů českých. Po převratu se ustavila v Praze Ochranné sdružení, jehož

LEGAL RISKS

LEGAL RISKS

Legal risks, which the area of copyrights is exposed to in wider context, lie in several controversial moments. Unclear interpretation of the copyright act significantly contributes in absolutely critical areas to non-licensing of certain types of use or reduction of collected royalties and increase in costs due to resolution of conflicts through agents or courts. Vague legal background for use of works protected by copyright within internet also poses a big problem. Among other factors which contribute to a high level of legal uncertainty in the sphere of our interest are special initiatives whose task is to suppress rights of authors.

MAIN TASKS OF OSA LEGAL DEPARTMENT IN 2014

The participation of OSA lawyers in the implementation of changes caused by civil law recodification was an important task particularly in the field of dealing with users and agreement conclusion in 2014. The transformation of OSA from a civic society into an association and its incorporation in the register of associations was another important task.

In the previous year lawyers from OSA participated in certain conflicts of a major significance regarding interpretation of the copyright act (spa facilities, legitimate royalty fee rate, joint representative, charge of cell phone import or substantiation of OSA repertoire in live performances were dealt with) and they were involved in the successful defense of adequacy of royalties for cable transmission within proceedings at the Court of Justice of the European Union.

DECISION OF THE COURT OF JUSTICE OF THE EUROPEAN UNION

The Court of Justice of the European Union (hereinafter CJEU) decided on 27 February 2014 on the preliminary issue raised by the Regional Court in Plzeň related to a possible conflict of the EU legislation with the Czech legal exception from the obligation to pay royalties for healthcare facilities and also related to the anchoring of the so-called legal monopoly of collective administration. CJEU confirmed in full extent the opinion of OSA that **an exception for accommodation premises of spas cannot be applied because the limitation of rights of authors is in conflict with the European and international copyrights.**

In its decision the Court of Justice of the European Union stated that laws of EU „**preclude legislation of a Member State which excludes the right of authors to grant permission to a spa, which is a business entity, to communicate their works through conscious access to the signal via radio or television sets in the rooms of patients of this facility, or prohibit such communication.**“. This means that the Czech Republic was not authorized to limit the rights of authors in the case of healthcare facilities. National courts should no longer apply an exception to these spa facilities. Spas are obliged to obtain a consent of authors for legal use of copyrighted works via televisions or radios in rooms by concluding license agreements with OSA in the same scope as hotels, guest houses, wellness establishments etc.

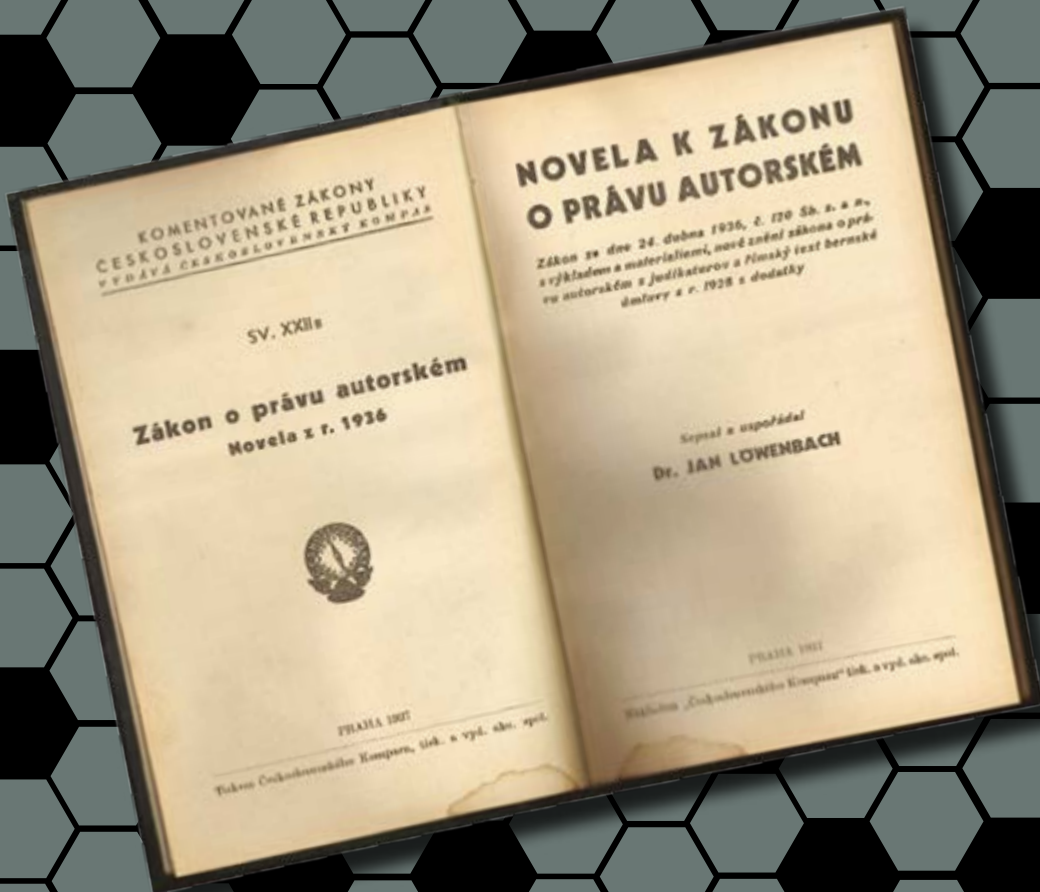
OSA is currently in lawsuits with approximately 20 spa facilities, including past periods.

CJEU simultaneously issued its statement regarding the issue of a legal monopoly of OSA for copyrights to musical works. It explicitly states that EU legislation does not preclude legislation “that reserves the performance of collective management of copyrights to certain protected works on the territory of a given state to a single collective rights manager and therefore users of such works, such as spa establishments affected in the issue within the original proceedings, are prevented from using services provided by a manager situated in other Member State”. In other words it stated that **OSA legal monopoly is fully in accordance with legal regulations of the European Union.**

DECISION OF THE CONSTITUTIONAL COURT

On 7 May 2014 the Constitutional Court issued judgment (file ref.: II. ÚS 3076/13) by which it **rejected the claim of OAZA for unjust enrichment for unauthorized use of protected objects managed by this collective rights manager within radio broadcasting in a cycling gear establishment**. The Constitutional Court reasoned its decision, inter alia, by CJEU decision (file ref.: C-135/10) that rejected the claim of audio record producers (represented analogically in the Czech Republic by Intergram – collective rights manager) in case of communicating works in office of an Italian dentist. It also stated that even though the assessed matter does not include a medical office, these conclusions are related to the heard case as it includes premises not designed primarily for using music.

OSA was not a party to any of the mentioned proceedings. We should emphasize that **the quoted CJEU judicature does not apply to copyrights, i.e. rights of authors (represented in the Czech Republic by the following collective rights managers - OSA, DILIA and OOA-S), but to the so-called related rights, i.e. rights of audio record producers and performers (represented by Intergram in the Czech Republic) and, according to the court, to the rights of sound designers (represented by OAZA)** The fact that this represents only a rejection of claims of audio record producers and performers and not rights of authors and that it is necessary to strictly separate these rights from each other was confirmed in its decision by CJEU in the case of OSA – Ochranný svaz autorský pro práva k dílům hudebním, z.s. versus Léčebné lázně Mariánské lázně, a.s., (file ref.: C-351/12).



OSA TRADEMARKS

OSA TRADEMARKS

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

Only an entity, which uses musical pieces from OSA repertoire based on a concluded license agreement with OSA in relation to authorized production, distribution, lease and rental of audio or audiovisual records, is authorized to dispose of OSA trademark (Registration No. 309051). In other cases consent of OSA is required and this consent may be obtained through komunikace@osa.cz.



Name	Registration No.	Registration date	
OSA	251959	24 February 2003	
OSA	296128	13 February 2008	
OSA	309051	2 December 2009	
INFOSA	309052	2 December 2009	
AUTOR IN	315502	1 December 2010	



OVERVIEW OF OSA-MANAGED REAL ESTATE

OVERVIEW OF OSA-MANAGED REAL ESTATE

In order to secure its activity OSA managed the following real estate as of **31 December 2014**:

ADDRESS	RELATION TO REAL ESTATE	PURPOSE OF USE
Čs. armády 20, Praha 6	building is owned	registered office, contact place
Čechova 3812, Havlíčkův Brod	building is leased	customer center, contact place
Šilingrovo nám. 257, Brno, room 303	building is leased	contact place



OSA AND THE WORLD

OSA AND THE WORLD

As of 31 December 2014 OSA concluded 118 reciprocal or unilateral agreements with 77 foreign copyright organizations in the entire world. These companies, through agreements with other collective right managers, cover most of the world. Thanks to these contractual obligations the copyrights of domestic authors are protected in the entire world and also 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 domestically represented copyright holders have possibilities, through our organization, to receive royalty fees for music operated in most of the world without any demanding administration and time load which would be inevitable in the case of individual management. Even uses, which the authors are not informed of, are monitored and paid by our foreign partners.

AS OF 31 DECEMBER 2014 OSA CONCLUDED 118 AGREEMENTS WITH 77 FOREIGN COPYRIGHT ORGANIZATIONS IN THE ENTIRE WORLD.

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
Belgium	SABAM
Bosnia and Herzegovina	SQN
Brazil	ABRAMUS, UBC, SBACEM, SOCINPRO
Bulgaria	MUSICAUTOR
China	MCSC

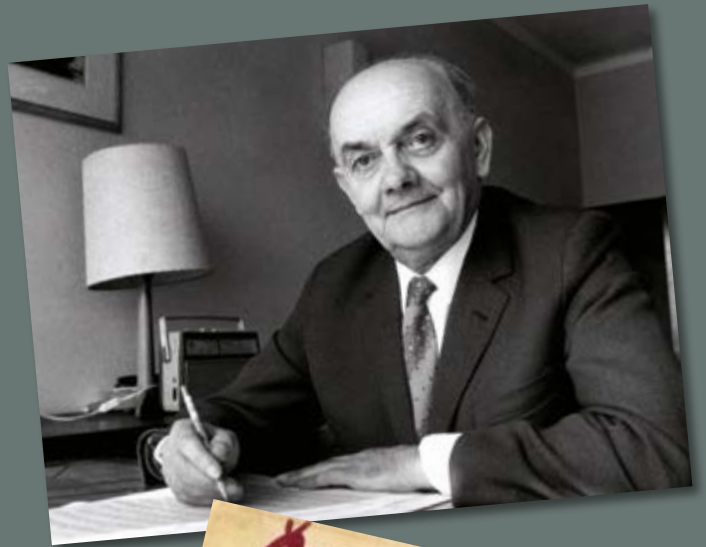
Denmark ; other administered territories: Faroe Islands, Greenland, Estonia *, Finland *, Iceland *, Lithuania *, Latvia *, Norway *, Sweden *	KODA (except for territories marked *), NCB
Estonia ; other administered territories: Denmark *, Finland *, Iceland *, Lithuania *, Latvia *, Norway *, Sweden *	EAU (except for territories marked *), NCB
Philippines	FILSCAP
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
Guinea-Bissau	SGA
Hong Kong	CASH
Chile	SCD
Croatia	HDS/ZAMP
Ireland	IMRO
Iceland ; other administered territories: Denmark *, Estonia *, Finland *, Lithuania *, Latvia *, Norway *, Sweden *	STEF (except for territories marked *), NCB
Italy ; other administered territories: San Marino, Vatican, Libya, Somalia, Ethiopia	SIAE
Israel	ACUM
Japan	JASRAC

South Africa ; other administered territories: Botswana, Lesotho, Swaziland	SAMRO
Canada	SOCAN, SODRAC
Kazakhstan	KAZAK
Columbia	SAYCO
Korea	KOMCA
Costa Rica	ACAM
Cuba	ACDAM
Lithuania ; other administered territories: Denmark *, Estonia *, Finland *, Iceland *, Lithuania *, Norway *, Sweden *	LATGA (except for territories marked *), NCB
Latvia ; other administered territories: Denmark *, Estonia *, Finland *, Iceland *, Lithuania *, Norway *, Sweden *	AKKA/LAA (except for territories marked *), NCB
Hungary	ARTISJUS
Macedonia	ZAMP
Malaysia	MACP
Mexico	SACM
Moldavia	ASCAC
Germany	GEMA
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
Poland	ZAIKS
Portugal ; other administered territories: Azores, Madeira	SPA
Austria	AKM, AUME
Romania	UCMR/ADA
Russia	RAO, RUR
Greece	AEPI
Slovakia	SOZA

Slovenia	SAZAS
Serbia	SOKOJ
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 by *), NCB
Switzerland; other administered territories: Liechtenstein	SUISA
Taiwan	MUST
Trinidad and Tobago	COTT
Turkey	MESAM, MSG
Ukraine	UACRR
Uruguay	AGADU
USA	AMRA, ASCAP, BMI, HARRY FOX, SESAC
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
Venezuela	SACVEN
Vietnam	VCPMC

JAROMÍR VEJVODA

- 28th March 1902 – 13th November 1988, Zbraslav
- Czech music author and band-master
- Author of world famous polka Škoda lásky (Roll Out the Barrel)
- Represented by OSA since 1st May 1934
- Known as the king of brass music
- He registered 155 musical works



THE MOST FAMOUS SONGS:

- Škoda lásky (Roll Out the Barrel)
- Bejvalo, bejvávalo
- Kdyby ty muziky nebyly
- Já ráda tancuju
- Modré oči, proč pláčete

ŠKODA LÁSKY (ROLL OUT THE BARREL) - 1934

- Music by Jaromír Vejvoda
- Lyrics by Vašek Zeman
- Music hit of the century
- The most famous and the most successful world song
- 14 language variants
- Translated in 27 languages



Jaromír Vejvoda

1. Název: Šachová hra 2. Druh díla: Polka 3. Druh díla: Polka

4. Dřívější: Jan Vlna 5. Dřívější: Polka 6. Opus: 2

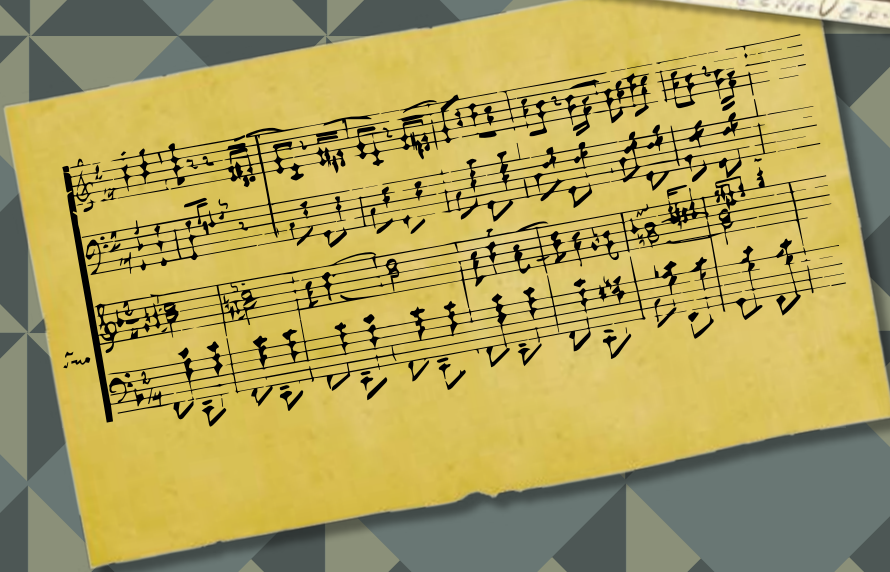
7. Dův. nález díla: Novánska polka

Upravy	Nákladatel	Upravitel ačh komponátor	Doba trvání	Nákladní právo autor komponátor	Upravitel komponátor	Číslo kopie	Číslo kopie	Číslo kopie	Číslo kopie	Číslo kopie	Číslo kopie	Číslo kopie	Číslo kopie	Číslo kopie	Číslo kopie	Číslo kopie	Číslo kopie	Číslo kopie	Číslo kopie	Číslo kopie
2. 1947	1947	Jan Vlna	1:30	Jan Vlna	Jan Vlna	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2. 1947	1947	Jan Vlna	1:30	Jan Vlna	Jan Vlna	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Zatímek této první skladby, přeložením
režisérem:
(Výjimka z práva, komunistů)

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PROHLÁŠENÍ.
Podpisem poskytl, že veškeré údaje, uvedené na tomto listě, jsou
správné a že null ze vložky štěstí, vzniklé při poskytnutí uvedených údajů.
V. Jan Vlna
dat. 2. 1947 103
Podpis: Jan Vlna



CULTURAL ACTIVITIES AND SOCIAL RESPONSIBILITY

CULTURAL ACTIVITIES AND SOCIAL RESPONSIBILITY

We are an association whose main interest and mission is the area of culture and activities related to it. Based on this principle we consider our proactive participation in development of culture and cultivation of cultural awareness as 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 feel as a complex part and simultaneously as creators and participants of this culture and we are creative factor which is also responsible for the condition of culture. By our activity we particularly express support to a language which we understand very well – music.

14.1 SUPPORT FOR CULTURE

14.1.1 OSA PARTNERSHIP PROJECT



An area where it is possible to take positive actions 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 in a quarter by the Partnership committee. We then conclude agreements with projects which are successful.

The following events were some of the most important supported events **in 2014: Bohemia Jazz Fest, Prague Proms, Avon march or The Tap Tap**. Many albums with current Czech music production were also released (e.g. **albums Václav Neckář - Mezi svými, Lenka Dusilová - V hodině smrti, Aneta Langerová - Na Radosti etc.) or music magazines (Hudební rozhledy, Rock and Pop, Naše muzika etc.).**

When the committee decides which project shall be supported, it is not important if OSA is the requester. 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 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 musical works and other things.

„**OSA POMÁHÁ**“ (“**OSA HELPS**”)– support for charity events

„**OSA TALENT**“ – support provided particularly within organizing creative competitions and music courses focused predominantly on young music authors, concerts and festivals presenting young music authors, study stays for music authors connected to creation of music artistic work

In 2014 OSA Partnership was concluded with **161** music projects.

Links:

www.osa.cz/hlavni-menu/partnerstvi

14.1.2 2013 OSA ANNUAL AWARDS



VÝROČNÍ
CENY
OSA

For the ninth time, the Copyright Protection Association for Music Rights (OSA) awarded the most successful composers, lyricists, publishers and, for the first time, gave awards for promotion and propagation of Czech music. These awards are unique in the Czech Republic as they are awarded based on sent statistics from radio and television broadcasters, therefore these are musical pieces and authors that could be most frequently heard on the Czech air. The awards also connect authors across music genres, they are awarded in 15 categories for classical and popular music and newly also in inter-genre categories.

The song **Cesta** by **Richarda Krajča** and **Petra Harazina** was the most frequently played song in radio and television in 2013 – it was played 15 467 times. Richard Krajčo has been the most frequently awarded author since 2005 within the OSA Annual Awards. **Koncert pro varhany a orchestr č. 3** by **Jiří Teml** was awarded the **Classical Piece of the Year**. Two awards were given in the **Most Successful Popular Music Composer – Petr Janda and Tomáš Krulich were the award-winners**. Both authors had equal number of songs in the top 50 most played songs. **Milan Špalek** won in the **Most Successful Lyricist** category, he repeated his victory from 2011. **Jiří Kabát** won in the **Most Successful Classical Music Composer** category. **Schubert Music Publishing** won the award in the **Most Successful Publisher** category. **Štěpán Petrů** won in the **Most Successful Young Author of Popular Music** category and **Lucie Vítková** won in the **Most Successful Young Author of Classical Music** category. Apart from the price in the form of a glass cassette the young authors also received CZK 50 000 check from OSA. **Petr Skoumal's** musical pieces were the most frequently played musical pieces abroad. **Hlasy světla** by **Robert Jiša** won in the **Most Successful Piece among Genres** category. **Jiří Pavlica** won in the second inter-genre category as the **Most Successful Composer among Genres**.

The highest award, **OSA Golden Award**, for contribution to Czech music went to **Luboš Sluka**. **The song Jasná zpráva** by **Petr Janda** and **Pavel Vrba** was inducted in the **OSA Golden Fund** for the previous year. **Zdeněk Rytíř** was also inducted in the **OSA Golden Fund**. **Jiří Černý**, music critic and publicist, won the **Award for Promotion and Spreading of Czech Music**.

The ninth OSA Gala Annual Awards for 2013 took place in the Hybernia theatre accompanied by **Tap Tap band with Iva Bittová, Jan Haubert, Xindl X and Michal Prokop**. **Oskar Petr** with his legendary song **Zmrzlinář** and **Miloň Čepelka** with **Mlhy se válejí tango** by **Luboš Sluka** also performed. **Michal Prokop** was the host.

COMPLETE RESULTS FOR 2013:

Popular Piece of the Year – CESTA, authors: RICHARD KRAJČO, PETR HARAZIN

Classical Piece of the Year – KONCERT PRO VARHANY A ORCHESTR Č. 3, author: JIŘÍ TEML

Most Successful Popular Music Composer – PETR JANDA, TOMÁŠ KRULICH

Most Successful Lyricist – MILAN ŠPALEK

Most Successful Classical Music Composer – JIŘÍ KABÁT

Most Successful Publisher – SCHUBERT MUSIC PUBLISHING, S. R. O.

Most Successful Young Author of Popular Music – ŠTĚPÁN PETRŮ

Most Successful Young Author of Classical Music – LUCIE VÍTKOVÁ

Most Successful Author Abroad – PETR SKOUMAL

Most Successful Musical Piece among Genres – HLASY SVĚTLA, author: ROBERT JÍŠA

Most Successful Composer among Genres – JIŘÍ PAVLICA

OSA Golden Award (awarded for contribution to Czech music) – LUBOŠ SLUKA

OSA Golden Fund

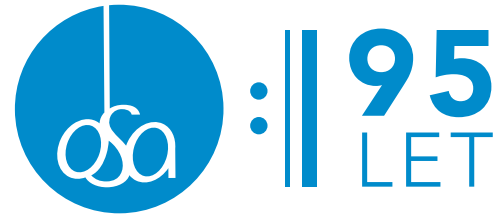
(most significant authors or most frequently played musical pieces over a long period of time)

– author: ZDENĚK RYTÍŘ

piece: JASNÁ ZPRÁVA, authors: PETR JANDA, PAVEL VRBA

Award for the Promotion and Propagation of Czech music – JIŘÍ ČERNÝ

14.1.3 95th ANNIVERSARY OF OSA



HONORABLE ACKNOWLEDGEMENT

The Copyright Protection Association for Music Rights is engraved in the history of our music and culture. At times it walked on a difficult path, for numerous times it had to fight for its place in the society and defend its importance before the public and authorities and this fight continues even nowadays. But despite all the obstacles and all groundbreaking events during the 20th century it managed to survive and for 95 years it has served to authors of musical works who founded it on 9 October 1919. A celebration of this impressive anniversary was attended by musical authors who shaped OSA history as well as history of Czech music and thus expanded the gallery of significant Czech Composers.

OSA Supervisory Board headed by jazzman and composer Luboš Andršt awarded at this occasion the most significant current Czech authors: Miloň Čepelka, Ivana Loudová, Ivan Mládek, Vadim Petrov, Zdeňek Pololáník, Vladimír Popelka, Petr Skoumal, Zdeňek Svěrák, Jiří Tichota and Jan Vodňanský.

The gala awards were attended by selected authors who accepted a symbolic souvenir from Roman Strejček, the Chairman of OSA Board of Directors, and Luboš Andršt, Chairman of OSA Supervisory Board – the first notice of a musical piece, which in most cases meant their registration with the Copyright Protection Association for Music Rights nearly 50 years ago. One of the longest represented authors of the selected authors was composer Vadim Petrov, who registered with OSA in 1957. Lyricist Miloň Čepelka with 1 060 registered songs with OSA is the most prolific author from the award-winning represented authors. Composer, lyricist and music educator Ivana Loudová is one of the few highly respected women composers at home and abroad.

FIRST REPUBLIC OSA – EXHIBITION AND CONFERENCE FOR THE 95TH ANNIVERSARY OF OSA

OSA was founded 95 years ago, on 9 October 1919 by the first General Assembly. Exactly on the anniversary day, on 9 October 2014, the Senate of the Parliament of the Czech Republic witnessed the opening of an exhibition accompanied by a conference called “First Republic OSA” which was held in the spirit – OSA then, OSA now. The exhibition provided unique historical materials and unique artifacts directly from the OSA archive that had not been exhibited anywhere prior to that event.

The event displayed the main mission and role of OSA in the current time, its vision, values and objectives. Jazzman Luboš Andršt had a presentation within the conference covering the history of music and its significance for the society, he also spoke about the process of creation of music and he also revealed a part of OSA history during the 1980’s and in the post-revolution period. The current operations of OSA, its objectives, economic results and interesting facts related to royalties were covered by the Chairman of the Board of Directors, Roman Strejček.

The exhibition introduced visitors to historic artifacts ranging from old gramophone discs, the first registrations of musical pieces, photographs and other documents from the First Republic over to various comparisons and statistics. Panels with interesting facts, which, among others, provided information on collection and settlement of royalties or various rumors, gossip and curiosities about OSA, were also provided.

CIMRMAN V ŘÍŠI HUDBY (CIMRMAN IN THE REALM OF MUSIC) – A PLAY

Another cultural event took place within the OSA 95th anniversary in autumn last year – a play of the Jára Cimrman theatre from Žižkov called *Cimrman v říši hudby* (Cimrman in the realm of music) for selected business partners and representatives of authors.

The best way to celebrate such a respectable anniversary of OSA was to organize an educational evening with a one-act opera by J. Cimrman “Úspěch českého inženýra v Indii” reconstructed by Jan Klusák. We are certain that if Jára Cimrman had lived until 1919, OSA would have had one more founder. However, rumor has it that Cimrman had his own protection association only for himself. It was called Jára OSAmotě.

14.2 SUPPORT FOR CHARITY PROJECTS

Beyond one of the programs of the Partnership project (“OSA HELPS”) focused directly on support for charity events, our association is also interested in charity assistance and help in need. We express it by language which is the closest to us - through music. For example, OSA has collaborated with **THE TAP TAP Orchestra** for five 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 and Schools. Popularity of the band, which also performed during one of OSA Awards ceremonies, has grown so much 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 four years we have collaborated also with the **Diaconia of the Evangelical Church of Czech Brethren**. The Diaconia operates hundred and ten facilities in the entire Czech Republic and its activity is focused on service for people with a mental and physical disability and other people who have found themselves in difficult life situations. In the same mode we cooperate with **Charity Czech Republic**.

Another example of a long-term cooperation in the area of charity is our support for **Motol Motolice** concert, which we have been happily providing for six years. It is a charity concert which is held in Břevnov monastery each year and proceeds from this concert are used for assisting children from oncology ward in Motol hospital. The event organizer also released an album thanks to the support from OSA with musical pieces of all performers who had performed at Motol Motolice.

Charity or similar social significance of a cultural event is taken into consideration in many cases by provision of licenses for symbolic or under significantly more advantageous conditions. Performances with live as well as reproduced music belong here. Such agreements were concluded with **Association of Pensioners, Association of Employees of Houses for Children and Youth, Pionyr** association, **ZUŠ Association (Elementary Art Schools), Folcloric Association of the Czech Republic, Czech Choirs Union** or **Polish Cultural and Educational Union in the Czech Republic**.

The feeling of community solidarity and professional solidarity also motivates us to seek opportunities to support our own authors who are always in need of assistance in the way of a financial contribution from solidarity fund.

14.3 EDUCATING AUTHORS

We consider supporting education to be one of the most effective and powerful instruments for supporting development of music world from the perspective 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 2014 we supported **musical workshops for young musicians with French producer Jean Pierre Mathieu or Czech Jazz Workshop** project held by the Czech Jazz Company. 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 2014 Best Jazz Piece from a Young Author category which was awarded within Bohemia Jazz Fest which was partnered by OSA.

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

14.4 NEW TRENDS

We also see our role in areas which are not so much visible from media perspective, however, they are especially significant for future development on the music market. We watchfully observe the development of trends in the area of music distribution and in the area of 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 through presentation in multinational services such as Google Play, Deezer, iTunes but also within the MusicJet service. Agreement on YouTube service was concluded by OSA already in 2009 and therefore OSA was one of the first five collective right 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.



Card File of Music Promoters, around 1935

EMPLOYEES

EMPLOYEES

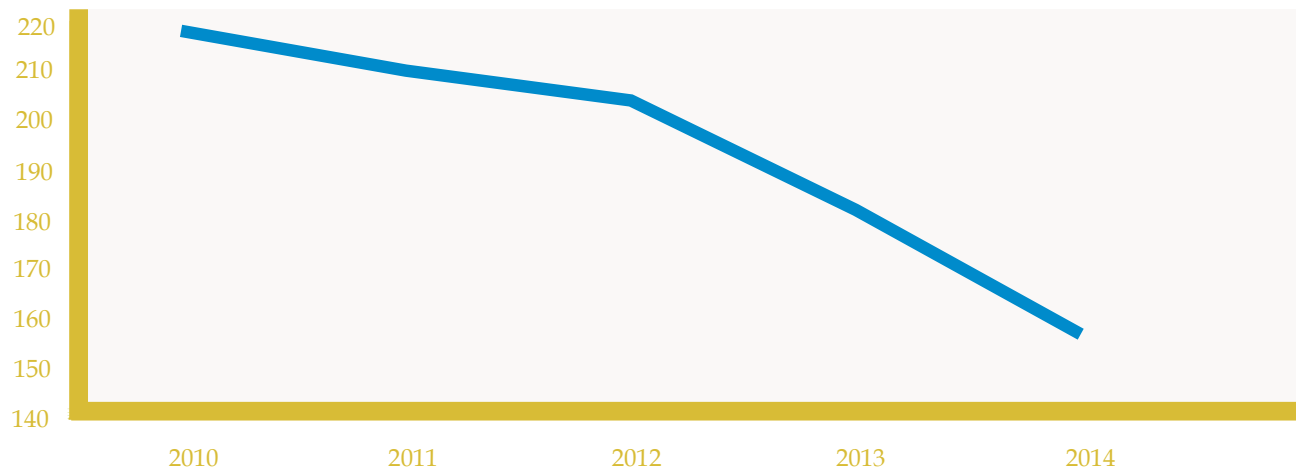
Intention of the Association for the Protection of the Rights of Music Authors and Publishers is to create a long-lasting solid professional, interest and personal bond between the employer and employees on one hand and between the employees on the other hand. We open further possibilities to develop personal and professional life to each employee while maintaining equal approach. To the most talented people we can simultaneously offer new possibilities for career growth within the company. Our employees chime in with the united corporate culture thanks to the professionalism and healthy relation based on open bilateral communication, trust and informal mutual approach but even more so because love and respect to music usually affects more than one professional framework of their lives. On these foundations we collaboratively 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 professional as well as personal point of view, who finds higher purpose in his activity and who works within a friendly, varied and mutually complementing, enriching and motivating collective is the best guarantee of a perfectly done job for our clients.

Since 2010, in accordance with the running changes in the structure and organization of the company, we have systematically reduced the number of employees. In 2014 the number of employees dropped by additional 14%. The total number of employees as of 31 December 2014 was 157 employees out of which 4 worked based on agreement on working activity.

15.1 STRUCTURE OF EMPLOYEES BY NUMBER AND SEX

AGE LIMIT	MEN	WOMEN	TOTAL
up to 26 years	1	4	5
26-30 years	12	13	25
31-40 years	13	27	40
41-50 years	11	37	48
51-60 years	9	25	34
61 and more years	4	1	5
Total	50	107	157

NUMBER OF EMPLOYEES OVER THE YEARS	2010	2011	2012	2013	2014
Number of employees	218	210	204	182	157



15.2 SOCIAL POLICY

WORK-LIFE BALANCE

As a modern employer we allow our employees to schedule their personal and professional life through flexible working hours in such a way that none of these areas experience unpleasant collisions. Apart from this, OSA, depending on the agenda, offers an extensive amount of alternative workloads which are helpful to the needs of its employees. For example, one can perform his work from home („home office“) or work in a part-time mode. Employment of existing employees who are on a maternal leave is supported through agreements on works performed beyond employment relation.

HANDICAPPED

We try to employ our handicapped fellow citizens if operational conditions allow it. As of 31 December 2014 we employed 7 persons with modified work capability, out of these 7 people two persons had a severe disability.



ZPRÁVA NEZÁVISLÉHO AUDITORA

**O AUDITU ÚČETNÍ ZÁVĚRKY
O OVĚŘENÍ VÝROČNÍ ZPRÁVY**

spolku

**OSA – OCHRANNÝ SVAZ AUTORSKÝ
PRO PRÁVA K DÍLŮM HUDEBNÍM, z.s.**

k 31.12.2014



ZPRÁVA NEZÁVISLÉHO AUDITORA

Tato zpráva je určena pro členy OSA – Ochranný svaz autorský pro práva k dílům hudebním, z.s. a pro statutární a dozorčí orgány spolku.

OSA - Ochranný svaz autorský pro práva k dílům hudebním, z.s., se sídlem Praha 6, Československé armády 20/786, IČO 63839997, registrovaným ve spolkovém rejstříku, vedeného Městským soudem v Praze, oddíl L, vložka 7277

Zpráva o auditu účetní závěrky

Provedli jsme audit přiložené účetní závěrky spolku OSA - Ochranný svaz autorský pro práva k dílům hudebním, z.s., která se skládá z rozvahy k 31.12.2014, výkazu zisku a ztráty za rok končící 31.12.2014 a přílohy této účetní závěrky, která obsahuje popis použitých podstatných účetních metod a další vysvětlující informace. Údaje o spolku 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

Naší úlohou je vydat na základě provedení auditu výrok k této účetní závěrce. Audit jsme provedli v souladu se zákonem o auditorech a 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.

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 pasiv spolku OSA - Ochranný svaz autorský pro práva k dílům hudebním, z.s. k 31.12.2014 a nákladů a výnosů a výsledku jejího hospodaření za rok končící 31.12.2014 v souladu s českými účetními předpisy.

Zpráva o ověření výroční zprávy

Ověřili jsme též soulad výroční zprávy spolku OSA - Ochranný svaz autorský pro práva k dílům hudebním, z.s. k 31. 12. 2014 s účetní závěrkou, která je obsažena v této výroční zprávě. Za správnost výroční zprávy je zodpovědný statutární orgán spolku OSA - Ochranný svaz autorský pro práva k dílům hudebním, z.s. Naším úkolem je vydat na základě provedeného ověření výrok o souladu výroční zprávy s účetní závěrkou.

Ověření jsme provedli v souladu s mezinárodními auditorskými standardy a souvisejícími aplikačními doložkami Komory auditorů České republiky. Tyto standardy vyžadují, aby auditor naplánoval a provedl ověření tak, aby získal přiměřenou jistotu, že informace obsažené ve výroční zprávě, které popisují skutečnosti, jež jsou též předmětem zobrazení v účetní závěrce, jsou ve všech významných (materiálních) ohledech v souladu s příslušnou účetní závěrkou. Jsme přesvědčeni, že provedené ověření poskytuje přiměřený podklad pro vyjádření výroku auditora.

Podle našeho názoru jsou informace uvedené ve výroční zprávě spolku OSA - Ochranný svaz autorský pro práva k dílům hudebním, z.s. k 31. 12. 2014 ve všech významných (materiálních) ohledech v souladu s výše uvedenou účetní závěrkou.

SPICA AUDIT s.r.o.
Sídlo: Husova 7, Praha 1
Oprávnění KAČR č. 221

Ing. Janka Pišová
Odpovědný auditor
Oprávnění KAČR č. 1235

V Praze dne 03.03.2015



Ormn

ROZVAHA (BALANCE)

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

k 31.12.2014

(v celých tis. Kč)

Název a sídlo účetní jednotky

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

Československé armády 20

Praha 6

160 56

IČO

63839997

AKTIVA

		Číslo řádku	Stav k prvnímu dni účetního období	Stav k poslednímu dni účetního období
a		b	1	2
A.	Dlouhodobý majetek ř. 09 + 20 + 28 - 40	1	29 860	32 543
I.	Dlouhodobý nehmotný majetek			
	Nehmotné výsledky výzkumu a vývoje (012)	2	0	0
	Software (013)	3	55 380	61 440
	Ocenitelná práva (014)	4	0	0
	Drobný dlouhodobý nehmotný majetek (018)	5	443	443
	Ostatní dlouhodobý nehmotný majetek (019)	6	0	0
	Nedokončený dlouhodobý nehmotný majetek (041)	7	1 973	1 732
	Poskytnuté zálohy na dlouhodobý nehmotný majetek (051)	8	0	0
	Součet ř. 2 až 8	9	57 796	63 615
II.	Dlouhodobý hmotný majetek			
	Pozemky (031)	10	97	97
	Umělecká díla, předměty a sbírky (032)	11	410	410
	Stavby (021)	12	13 350	18 194
	Samostatné hmotné movité věci a soubory hmotných movitých věcí (022)	13	17 449	14 682
	Pěstičské celky trvalých porostů (025)	14	0	0
	Základní stádo a laňná zvířata (026)	15	0	0
	Drobný dlouhodobý hmotný majetek (028)	16	5 310	6 132
	Ostatní dlouhodobý hmotný majetek (029)	17	0	0
	Nedokončený dlouhodobý hmotný majetek (042)	18	2 448	462
	Poskytnuté zálohy na dlouhodobý hmotný majetek (052)	19	419	2 071
	Součet ř. 10 až 19	20	39 483	42 048
III.	Dlouhodobý finanční majetek			
	Podíly v ovládaných a řízených osobách (061)	21	0	0
	Podíly v osobách pod podstatným vlivem (062)	22	0	0
	Dluhové cenné papíry držené do splatnosti (063)	23	0	0
	Zápůjčky organizačním složkám (066)	24	0	0
	Ostatní dlouhodobé zápůjčky (067)	25	0	0
	Ostatní dlouhodobý finanční majetek (069)	26	58	58
	Požizovaný dlouhodobý finanční majetek (043)	27	0	0
	Součet ř. 21 až 27	28	58	58

Dne: 19.2.2015

Razítko:

Podpis vedoucího účetní jednotky:




IDENTIFIKACE AUDITORA
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Husova 7, 110 00 Praha 1
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Oprávnění IKAČR č. 221

		Číslo řádku	Stav k prvnímu dni účetního období	Stav k poslednímu dni účetního období
a		b	1	2
IV. Oprávký k dlouhodobému majetku	Oprávký k nehmotným výsledkům výzkumu a vývoje (072)	29	0	0
	Oprávký k softwaru (073)	30	-41 824	-50 471
	Oprávký k ocenitelným právům (074)	31	0	0
	Oprávký k drobnému dlouhodobému nehmotnému majetku (078)	32	-443	-443
	Oprávký k ostatnímu dlouhodobému nehmotnému majetku (079)	33	0	0
	Oprávký k stavbám (081)	34	-4 348	-4 712
	Oprávký k samostatným hmotným movitým věcem a souborům hmotných movitých věcí (082)	35	-15 552	-12 405
	Oprávký k pěstiteckým celkům trvalých porostů (085)	36	0	0
	Oprávký k základnímu stádu a tažným zvířatům (086)	37	0	0
	Oprávký k drobnému dlouhodobému hmotnému majetku (088)	38	-5 310	-5 147
	Oprávký k ostatnímu dlouhodobému hmotnému majetku (089)	39	0	0
	Součet ř. 29 až 39		40	-67 477
B.	Krátkodobý majetek ř. 51 + 71 + 80 + 84	41	512 536	555 244
I. Zásoby	Materiál na skladě (112)	42	183	200
	Materiál na cestě (119)	43	0	0
	Nedokončená výroba (121)	44	0	0
	Polootovary vlastní výroby (122)	45	0	0
	Výrobky (123)	46	0	0
	Zvířata (124)	47	0	0
	Zboží na skladě a v prodejnách (132)	48	0	0
	Zboží na cestě (139)	49	0	0
	Poskytnuté zálohy na zásoby (314)	50	0	0
	Součet ř. 42 až 50		51	183
II. Pohledávky	Odběratelé (311)	52	85 754	103 756
	Směnky k inkasu (312)	53	0	0
	Pohledávky za eskontované cenné papíry (313)	54	0	0
	Poskytnuté provozní zálohy (314-7.50)	55	102 302	71 101
	Ostatní pohledávky (315)	56	31	0
	Pohledávky za zaměstnanci (335)	57	0	0
	veřejného zdravotního pojištění (336)	58	0	0
	Daň z příjmů (341)	59	1 127	0
	Ostatní přímé daně (342)	60	0	0
	Daň z přidané hodnoty (343)	61	3 643	0
	Ostatní daně a poplatky (345)	62	0	1
	Nároky na dotace a ostatní zúčtování se st.rozpočtem (346)	63	0	0
	Nároky na dotace a ostatní zúčtování s rozpočtem ÚSC (348)	64	0	0

		Číslo řádku	Stav k prvnímu dni účetního období	Stav k poslednímu dni účetního období
a		b	1	2
II. Pohledávky	Pohledávky za společnosti sdruženými ve společnosti	(358) 65	0	0
	Pohledávky z pevných termínových operací a opcí	(373) 66	0	0
	Pohledávky z vydaných dluhopisů	(375) 67	0	0
	Jiné pohledávky	(378) 68	0	0
	Dohadné účty aktivní	(388) 69	33 257	40 705
	Opravná položka k pohledávkám	(391) 70	0	0
Součet ř. 52 až 69 minus 70		71	226 114	215 563
III. Krátkodobý finanční majetek	Pokladna	(211) 72	121	142
	Ceniny	(213) 73	191	212
	Bankovní účty	(221) 74	284 195	336 738
	Majetkové cenné papíry k obchodování	(251) 75	0	0
	Dluhové cenné papíry k obchodování	(253) 76	0	0
	Ostatní cenné papíry	(256) 77	0	0
	Pořizovaný krátkodobý finanční majetek	(259) 78	0	0
	Peníze na cestě	(+/-261) 79	0	0
Součet ř. 72 až 79		80	284 507	337 092
IV. Jiná aktiva celkem	Náklady příštích období	(381) 81	1 732	2 389
	Příjmy příštích období	(385) 82	0	0
	Kursově rozdíly aktivní	(386) 83	0	0
	Součet ř. 81 až 83	84	1 732	2 389
ÚHRN AKTIV		ř. 1+41 85	542 396	587 787
Kontrolní číslo (ř. 1 až 83)		997	2 169 584	2 351 148

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PASIVA		Císlo řádku	Stav k prvnímu dni účetního období	Stav k poslednímu dni účetního období
c		d	3	4
A.	Vlastní zdroje č.90 + 94	86	98 632	97 175
1.	Vlastní jmění	(901)	87	18 328
Jméni	Fondy	(911)	88	75 813
	závazků	(921)	89	0
	Součet ř. 87 až 89	90	94 141	88 827
2.	Účet výsledku hospodáření	(+/-903)	91	0
Výsledek hospodářeni	Výsledek hospodářeni ve schvalovacím řízení	(+/-931)	92	4 491
	Nerozdělený zisk, neuhrazená ztráta min. let	(+/-932)	93	0
	Součet ř. 91 až 93	94	4 491	8 348
B.	Cizí zdroje ř.96 + 104 + 128 + 132	95	443 764	490 612
1.	Rezervy	(941)	96	0
2.	Dlouhodobé bankovní úvěry	(953)	97	0
Dlouhodobé závazky	Vydané dluhopisy	(953)	98	0
	Závazky z pronájmu	(954)	99	0
	Přijaté dlouhodobé zálohy	(955)	100	0
	Dlouhodobé směnky k úhradě	(958)	101	0
	Dohadné účty pasivní	(389)	102	0
	Ostatní dlouhodobé závazky	(959)	103	0
	Součet ř. 97 až 103	104	0	0
3.	Dodavatelé	(321)	105	4 051
Krátkodobé závazky	Směnky k úhradě	(322)	106	0
	Přijaté zálohy	(324)	107	0
	Ostatní závazky	(325)	108	422 543
	Zaměstnanci	(331)	109	4 584
	Ostatní závazky vůči zaměstnancům	(333)	110	371
	Závazky ze sociálního zabezpečení a zdr.pojistění	(336)	111	2 866
	Daň z příjmů	(341)	112	0
	Ostatní přímé daně	(342)	113	4 817
	Daň z přidané hodnoty	(343)	114	0
	Ostatní daně a poplatky	(345)	115	0
	Závazky ze vztahu ke státnímu rozpočtu	(346)	116	0
	Závazky ze vztahu k rozp.orgánů uzem.sam.ceků	(348)	117	0
	Závazky z upsaných nespř.cenných papírů a vkladů	(367)	118	0
	Závazky ke společníkům sdruženým ve společnosti	(368)	119	0
	Závazky z pevných termínových operací a opcí	(373)	120	0
	Jiné závazky	(379)	121	344
	Krátkodobé bankovní úvěry	(231)	122	0
	Eskontní úvěry	(232)	123	0
	Vydané krátkodobé dluhopisy	(241)	124	0
	Vlastní dluhopisy	(255)	125	0
	Dohadné účty pasivní	(389)	126	580
	Ostatní krátkodobé finanční výpomoci	(379)	127	0
	Součet ř.105 až 127	128	440 156	487 766
5.	Výdaje příštích období	(383)	129	2 991
Jiná pasiva	Výnosy příštích období	(384)	130	617
	Kursové rozdíly pasivní	(387)	131	0
	Součet ř. 129 až 131	132	3 608	2 846
	ÚHRN PASIV	ř.86+95	133	542 396
	Kontrolní číslo (ř.86 až 133)	998	2 169 584	2 351 148

VÝKAZ ZISKU A ZTRÁTY

k 31.12.2014

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

(v celých tis. Kč)

Název účetní jednotky

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

Československé armády 20

Praha 6

160 56

IČO
63839997

Číslo účtu	Název ukazatele	Číslo řádku	Činnosti			
			hlavní	hospodářská		celkem
			5	6	7	8
A. NAKLADY						
I. Spotřebované nákupy celkem			3 401	17	0	3 418
501	Spotřeba materiálu	1	1 900	17	0	1 917
502	Spotřeba energie	2	1 501	0	0	1 501
503	Spotřeba ostatních neskladovatelných dodávek	3	0	0	0	0
504	Prodané zboží	4	0	0	0	0
II. Služby celkem			25 458	29	0	25 487
511	Opravy a udržování	5	422	0	0	422
512	Cestovné	6	3 086	0	0	3 086
513	Náklady na reprezentaci	7	734	0	0	734
518	Ostatní služby	8	21 216	29	0	21 245
III. Osobní náklady celkem			94 621	269	0	94 890
521	Mzdové náklady	9	69 635	192	0	69 827
524	Zákonné sociální pojištění	10	21 905	65	0	21 970
525	Ostatní sociální pojištění	11	1 430	6	0	1 436
527	Zákonné sociální náklady	12	1 547	6	0	1 553
528	Ostatní sociální náklady	13	104	0	0	104
IV. Daně a poplatky celkem			2 358	0	0	2 358
531	Daň silniční	14	62	0	0	62
532	Daň z nemovitostí	15	1	0	0	1
538	Ostatní daně a poplatky	16	2 295	0	0	2 295
V. Ostatní náklady celkem			2 651	12	0	2 663
541	Smluvní pokuty a úroky z prodlení	17	0	0	0	0
542	Ostatní pokuty a penále	18	0	0	0	0
543	Odpis nedobytné pohledávky	19	0	0	0	0
544	Úroky	20	0	0	0	0
545	Kursové ztráty	21	510	0	0	510
546	Dary	22	0	0	0	0
548	Manka a škody	23	0	0	0	0
549	Jiné ostatní náklady	24	2 141	12	0	2 153

IDENTIFIKACE AUDITORA
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Číslo účtu	Název ukazatele	Číslo řádku	Činnosti			
			hlavní	hospodářská	celkem	
			5	6	7	8
VI. Odpisy, prodaný majetek, tvorba rezerv a opravných položek celkem			9 835	4	0	9 839
551	Odpisy dlouhodobého nehmotného a hmotného majetku	25	9 835	4	0	9 839
552	Zůstatková cena prodaného dlouhodobého nehmotného a hmotného majetku	26	0	0	0	0
553	Prodané cenné papíry a podíly	27	0	0	0	0
554	Prodaný materiál	28	0	0	0	0
556	Tvorba rezerv	29	0	0	0	0
559	Tvorba opravných položek	30	0	0	0	0
VII. Poskytnuté příspěvky celkem			1 233	0	0	1 233
581	Poskytnuté příspěvky zúčtované mezi organizačními složkami	31	0	0	0	0
582	Poskytnuté členské příspěvky	32	1 233	0	0	1 233
VIII. Daň z příjmů celkem celkem			0	0	0	0
595	Dodatečné odvody daně z příjmů	33	0	0	0	0
Účtová třída 5 celkem (řádek 1 až 33)			139 557	331	0	139 888

B. VÝNOSY						
I. Tržby za vlastní výkony a za zboží celkem			144 992	3 739	0	148 731
601	Tržby za vlastní výroby	1	0	0	0	0
602	Tržby z prodeje služeb	2	144 992	3 739	0	148 731
604	Tržby za prodané zboží	3	0	0	0	0
II. Změna stavu vnitroorganizačních zásob celkem			0	0	0	0
611	Změna stavu zásob nedokončené výroby	4	0	0	0	0
612	Změna stavu zásob polotovarů	5	0	0	0	0
613	Změna stavu zásob výrobků	6	0	0	0	0
614	Změna stavu zvířat	7	0	0	0	0
III. Aktivace celkem			0	0	0	0
621	Aktivace materiálu a zboží	8	0	0	0	0
622	Aktivace vnitroorganizačních služeb	9	0	0	0	0
623	Aktivace dlouhodobého nehmotného majetku	10	0	0	0	0
624	Aktivace dlouhodobého hmotného majetku	11	0	0	0	0
IV. Ostatní výnosy celkem			1 518	0	0	1 518
641	Smluvní pokuty a úroky z prodlení	12	0	0	0	0
642	Ostatní pokuty a penále	13	0	0	0	0
643	Piatby za odepsané pohledávky	14	0	0	0	0
644	Úroky	15	1 133	0	0	1 133
645	Kursovne zisky	16	84	0	0	84
648	Zúčtování fondů	17	0	0	0	0
649	Jiné ostatní výnosy	18	301	0	0	301

Číslo účtu	Název ukazatele	Číslo řádku	Činnosti			
			hlavní	hospodářská		celkem
			5	6	7	8
V. Tržby z prodeje majetku, zúčtování rezerv a opravných položek celkem			0	0	0	0
652	Tržby z prodeje dlouhodobého nehmotného a hmotného majetku	19	0	0	0	0
653	Tržby z prodeje cenných papírů a podílů	20	0	0	0	0
654	Tržby z prodeje materiálu	21	0	0	0	0
655	Výnosy z krátkodobého finančního majetku	22	0	0	0	0
656	Zúčtování rezerv	23	0	0	0	0
657	Výnosy z dlouhodobého finančního majetku	24	0	0	0	0
659	Zúčtování opravných položek	25	0	0	0	0
VI. Přijaté příspěvky celkem			612	0	0	612
681	Přijaté příspěvky zúčtované mezi organizačními složkami	26	0	0	0	0
682	Přijaté příspěvky (dary)	27	0	0	0	0
684	Přijaté členské příspěvky	28	612	0	0	612
VII. Provozní dotace celkem			0	0	0	0
691	Provozní dotace	29	0	0	0	0
Účtová třída 6 celkem (řádek 1 až 29)			147 122	3 739	0	150 861
C. VÝSLEDEK HOSPODAŘENÍ PŘED ZDANĚNÍM			7 565	3 408	0	10 973
591	Daň z příjmů	65	-2 625	0	0	-2 625
D. VÝSLEDEK HOSPODAŘENÍ PO ZDANĚNÍM			4 940	3 408	0	8 348
Kontrolní číslo		999	0	0	0	0

Dne: 19.2.2015

Razítko:

Podpis vedoucího účetní jednotky:




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