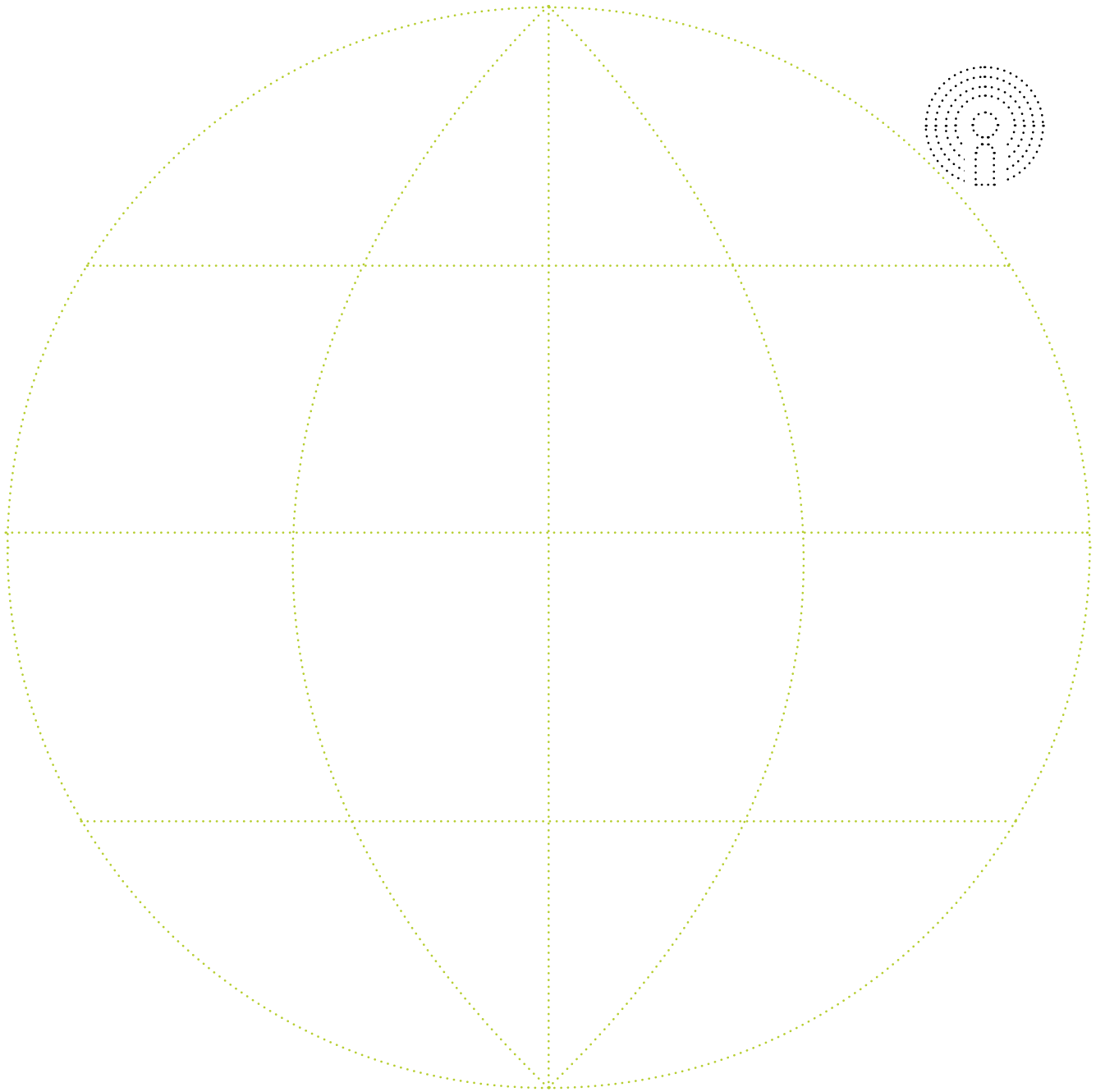


Annual Report



Statistics of OSA in 2013

Year on year comparison 2013/2012

| | | |
|--|------------------|-----------|
| Live music | ↑ CZK 5 865 ths | ↑ 6,05 % |
| Recorded music | ↓ CZK 30 686 ths | ↓ 12,66 % |
| Cinemas | ↑ CZK 2 480 ths | ↑ 31,43 % |
| Radio and television broadcasting incl. the transmission | ↑ CZK 3 477 ths | ↑ 1,08 % |
| Internet and mobile networks | ↑ CZK 5 623 ths | ↑ 58,52 % |
| Audiovisual rights | ↑ CZK 787 ths | ↑ 11,12 % |
| Mechanical rights incl. substitute royalties | ↓ CZK 124 ths | ↓ 0,11 % |
| Agency | ↑ CZK 741 ths | ↑ 26,97 % |
| Royalties collected abroad | ↓ CZK 2 940 ths | ↓ 4,67 % |

CZK 851 789 ths ↓ CZK 14 777 ths ↓ 1,71 %
Total royalties collected for licenses

CZK 664 880 ths ↑ CZK 32 606 ths ↑ 5,16 %
Distributed in total

CZK 75 669 ths ↓ CZK 12 449 ths ↓ 14,13 %
Royalties collected in total for other collective rights managers

14,94%

Average administrative costs

After taking in consideration additional costs displayed in the higher tariff of royalty

*excl. VAT

autor in

magazin OSA nejezi pro avtoru

Karel Halbur - zakladatel film OSA



|| 95
LET



About Us

OSA – Ochranný svaz autorský pro práva k dílům hudebním, o. 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 Barvitius**. A 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, Ochranný svaz autorský 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 2013, there were **8 166 domestic authors**. **OSA** represents foreign authors through reciprocal agreements, which it 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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OSA SUPERVISORY BOARD REPORT

(for OSA General Meeting 2014)

Dear colleagues,

this report of activities of the Supervisory Board relates to the period from 13 May 2013 to 12 May 2014, thus to the period between General Meeting sessions.

The altered Supervisory Board started working and some changes occurred in composition of commissions of the Supervisory Board after the elections at the last General Meeting in 2013. Personal situation in the three-member Management Board remains unchanged. Due diligence for 2013 did not discover any flaws in OSA accounting for 2013, and the information stated in OSA Management Board Annual Report is in all respects in accordance with the final financial statement.

Our economic situation can be classified as stable. Pessimistic predictions saying that we would feel a delayed impact of general economic crisis were luckily not fulfilled. Total collected royalties for licenses reached the amount of CZK 851.8 million. It is, however, a small decline by 1.7% in comparison to the previous year, but from year-on-year point of view, CZK 27 mil. more was distributed to authors regardless. The amount of distributed royalty fees for domestic publishers increased too and on the contrary, royalty fees distributed abroad decreased slightly. The total amount of distributed royalty fees for domestic copyright holders was a record-breaking amount of CZK 489.9 mil. The development of average administrative costs burden is also pleasing. In year-on-year comparison, the administrative costs decreased slightly from 17.46% to 17.04%. In accordance with the new methodology (after including the additional costs), the resulting administrative costs amount up to 14.94%. We can finally see return on the investments to Information Technologies which were made in the previous years and apart from others, it allowed the Management Board to decrease the number of staff by 22 employees. We will try to further develop this positive trend.

Once again, membership base increased slightly. As of 31 December 2013, OSA had 585 members, including 328 composers of popular music, 82 composers of classical music, 99 lyricists, 51 inheritors and 25 publishers. Since 1 January 2014, we have 13 new members, who were accepted on General Meeting in 2013 and on the contrary, we have lost 5 members, who did not comply with conditions for continuation of membership according to Article 4.9.2. of the OSA Articles any more. This year (before 17 February 2014) two members of OSA also died.

Therefore, the current status is as follows: OSA has 591 members, including 329 composers of popular

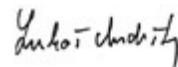
music, 85 composers of classical music, 98 lyricists, 54 inheritors and 25 publishers. This year, 12 represented persons, who fulfil the set conditions, filed a request for membership. These include 8 composers of popular music, 2 inheritors and 2 publishers. As always, this year's General Meeting will decide on these requests.

Adaptation of the Articles in connection with the new Civil Code will be the priority of General Meeting this year. We will no longer be a "civic society" and we will become a "registered association". It appears that a constant change of organization form is a fate of every Czech protective association and this has been the case since our founding in 1919. However, we will not be able to avoid subsequent changes in our Articles in the near future too. This is because of the Collective Rights Management Directive which was approved by the European Parliament on 1 February 2014. Regulations of this Directive must be implemented into national legislations of member states of the European Union within two years. Apart from the common agenda, we also focused on questions of concept. We are currently preparing a change of distribution order for the area of public performances – live music. New architecture of this area is supposed to point toward simple and transparent manner of distribution while keeping the current amount of support for non-commercial music. The factual intention of this modification has already been negotiated by the Supervisory Board and after simulations and tuning of the system, we will inform the OSA members of the resulting proposal on INFOSA website and at panel discussions in advance. During the year, we have also lead a dialogue with Czech Radio on the topic of representation of Czech music in the broadcast, using the distribution commission. In connection with this, we present a change in categorization of radio stations in our distribution order. These and other proposals of changes are included in the GM 2014 brochure. To rule out any possible ambiguousness, beginning on this year, all proposed changes in distribution order for General Meetings of OSA members shall contain a date of effectiveness of application of individual proposals including an analysis of their economical impacts from the point of view of the Management Board.

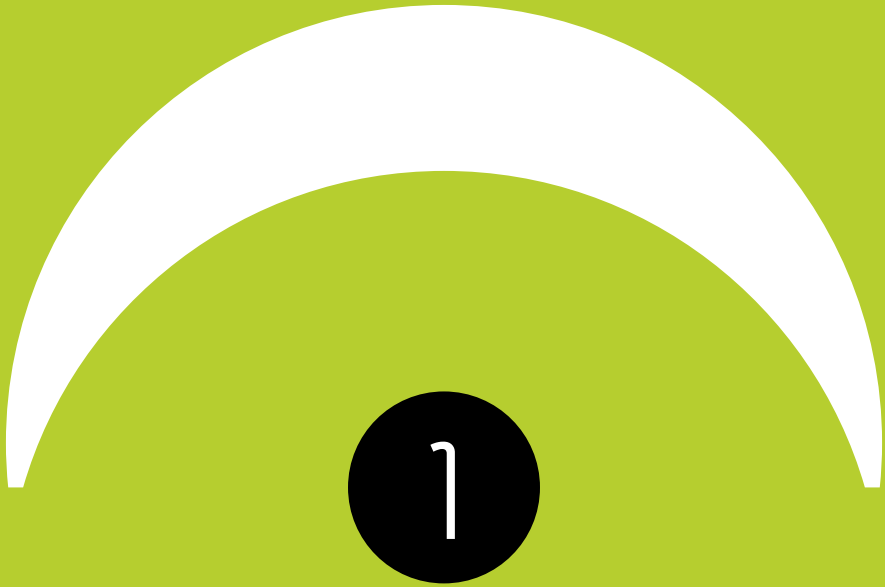
In conclusion, allow me to again express thanks to the OSA Management Board and the employees for their good work during the entire past year on behalf of the Supervisory Board.

In this year, we remember the 95th anniversary of OSA founding and it is a good reason to think not only of its history, but also of its following vision and aims for the future.

On behalf of the Supervisory Board, I wish a lot of strength to our organization and many creative and personal successes to all of you.



Luboš Andršt
for the Supervisory Board



Company Profile

1.1 Basic characteristics of the company

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

Legal form **civic society, from 1 January 2014 registered association**

Registered office: **Čs. armády 786/20, Prague 6, postal code 160 00, Czech Republic Company**

ID: **63839997**

Tax identification No.: **CZ 63839997**

Registration of Ministry of the Interior from 22 January 1996 under file No.: II/s.-OS/1-29038/96-R

Registered in the Associations register kept by the Municipal Court in Prague, Section L, Insert 7277 since 1 January 2014

Contact information

OSA – OCHRANNÝ SVAZ AUTORSKÝ PRO PRÁVA K DÍLŮM HUDEBNÍM, O. S.

Čs. armády 20

160 56 Prague 6

Telephon: **+420 220 315 111**

Fax: **+420 233 343 073**

E-mail: **osa@osa.cz**

Internet: **www.osa.cz**

Facebook: **www.facebook.com/Ochrannysvazautorsky**

Autor in: **www.autorin.cz**

INFOSA: **www.infosa.cz**

Customer centre – Havlíčkův Brod

Čechova 3812, 580 01 Havlíčkův Brod

Customer line: +420 220 315 00

E-mail: vp@osa.cz

Subject of Activities

A collective management of ownership copyrights to musical works with or without text and to other author 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 charge granted to OSA by another collective rights manager, all of these are the main subjects of business of OSA.

OSA further performs agency activities on the basis of the issued trade license. Within the agency, it also grants license on the basis of an individual charge of individual copyright holders.

OSA Is a Member of International Organisations

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 is the holder of the higher 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 incomes), equality of approach to all copyright holders (domestic or foreign, members or represented persons), or to 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

1.2 OSA Mission and Values

Motto: We create music for you

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 are setting a trend in the speed of payment of royalty fees. 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.

Users of music

businessmen, operators, promoters, professional and amateur public

- With our music, we help your business to create a pleasant atmosphere, help with exercise or just play 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've 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 enforce 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 were shared for a long time, and whose basic building stone is mutual solidarity. Author needs especially time and means for his works. Unity with Ochranný svaz autorský provides author with a unique opportunity to focus on his profession instead of administration, which he can let the professionals do.

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

On behalf of author, we will negotiate terms and conditions and at the same time, through contracts, we will provide important legal and tax frame and protection including possible legal enforcement of receivables. With us, his works are safely recorded in an international database. On the author's behalf, we monitor where his music is being played. Regardless of dynamically growing amount of data from users, we constantly keep shortening the period between use of music and payment of royalty fees for such use. We distribute the royalty fees continually after reception of financial means 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 ROYALTY FEES

Users of music - businessmen, promoters or producers do not have to determine 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 a settlement of 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 organisations, these companies send the royalty fees for music of our authors automatically to us and we subsequently pay them to our authors. 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 organisations abroad.

Music = Language that Connects Us

THROUGH RECIPROCITY AND DIVERSITY TO MUTUAL SYNERGY

Music is a means of communication. Effective communication is bilateral and so are our activities. We try to create 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 further from the most various reasons.

Music is a language, through which we convey our opinions, feelings and wishes towards our surroundings. Our language is very rich and colourful. 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 the most 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 behaviour and expectations of the consumer. Music can tune 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

Provision of the biggest possible openness towards authors, users, domestic and foreign partners and other wide public is one of the main priorities of politics 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 Articles. We process the basic economic indicators clearly and in summary in regularly published yearbook, whose archive can be found at the website together with 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. From this point of view, 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, articles, other economic information)

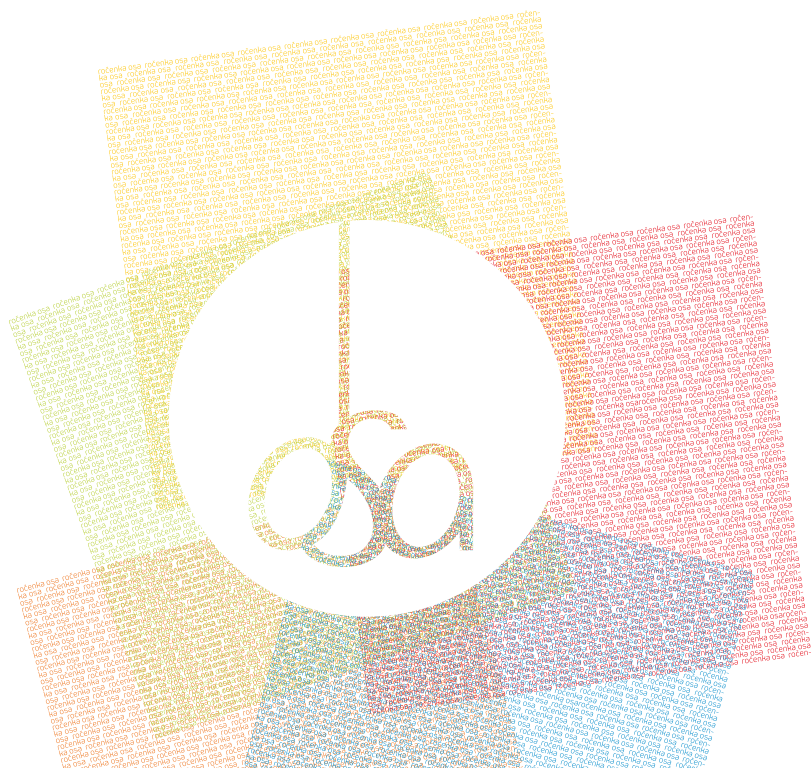
Together with payment of royalty fees, we provide the authors with regular detailed reviews of use of their works, which ensure them the information necessary for elimination of unpaid uses and for a sufficient verification of their income. To the authors, we guarantee regularity and at the same time 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 or home and at the same time, he has a grasp of the works he had registered so far, including a detailed overview about where and how many times a specific composition was played, i.e. at which concern, on which television or radio broadcast etc. At the website, we also publish the most important forms (representation contract, notice of new works etc.).

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

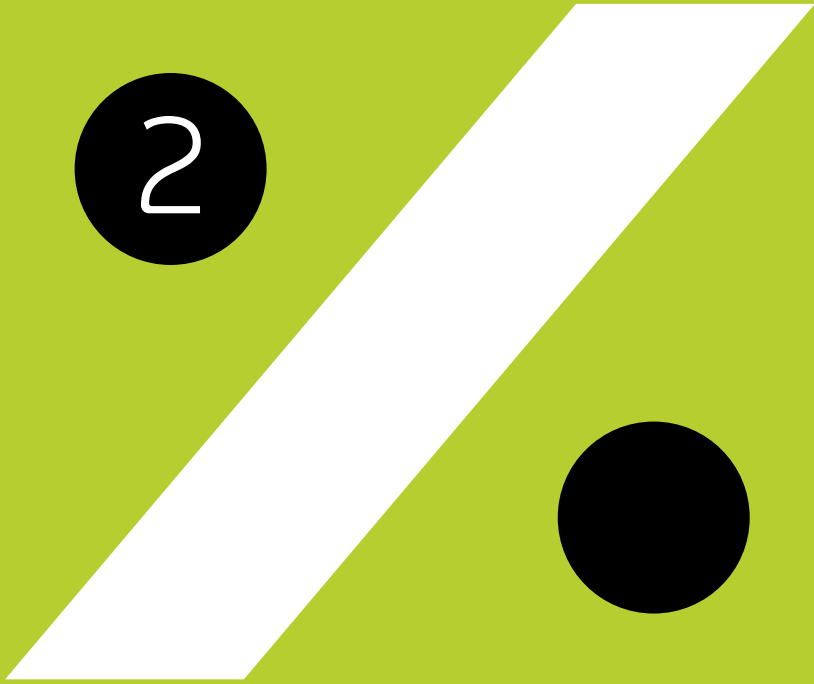
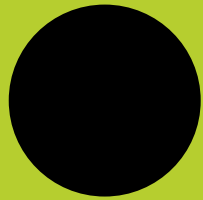
Four times a year, we publish our own printed magazine Autor in, in which we inform our represented authors, partners and through its electronic version also the wide public of important news and changes, we bring various statistical and economical analyses, interviews with music celebrities or up-to-date 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.

Links: www.autorin.cz, www.osa.cz/hlavní-menu/autoři-a-nakladatelé (musical works database), www.osa.cz/dolni-menu/ke-stažení (table of tariffs)

We also fulfil the demands of transparency in providing information concerning our accounts, tariffs, contractual obligations and others towards our foreign partners and international organizations and we fulfil 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 informedness 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.



2



OSA
Clients

2.1 COPYRIGHT HOLDERS

composers, lyricists, music publishers, inheritors

REPRESENTATION BY THE OSA ASSOCIATION

OSA distinguishes two forms of relationship:

- **represented person**
- **member** – with right to vote and a opportunity to vote representatives or run for Supervisory Board him or herself at the General Meeting of OSA members

WHO CAN BE REPRESENTED BY OSA?

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

Total amount of copyright holders as of 31 December 2013:

more than authors and publishers
from around the world,

1 000 000

number of domestic ones:

8 166

| Structure of domestic copyright holders as of 31 December 2013 | |
|--|-------|
| Authors | 5 005 |
| Inheritors | 3 060 |
| Publishers | 101 |

| Number of domestic copyright holders who joined the "OSA family" in 2013 | |
|--|-----|
| Authors | 307 |
| Publishers | 8 |

WHO CAN BECOME A MEMBER OF OSA?

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

- **Composer and lyricist** – he or she must have been represented for at least the period of five years and achieved at least the amount of CZK 80 000 in royalties in the past four successive years, or CZK 1 000 000 in total for the past five years.
- **Publisher** – he or she must have been represented for the minimum five years and achieve double the sum set for composers and lyricists in royalties.
- **Inheritor**
 - the deceased was a member of OSA: the royalties of the deceased author amounted at least to 2/3 of the sum set for composers and authors in the past 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 of sum set for composers and lyricists.

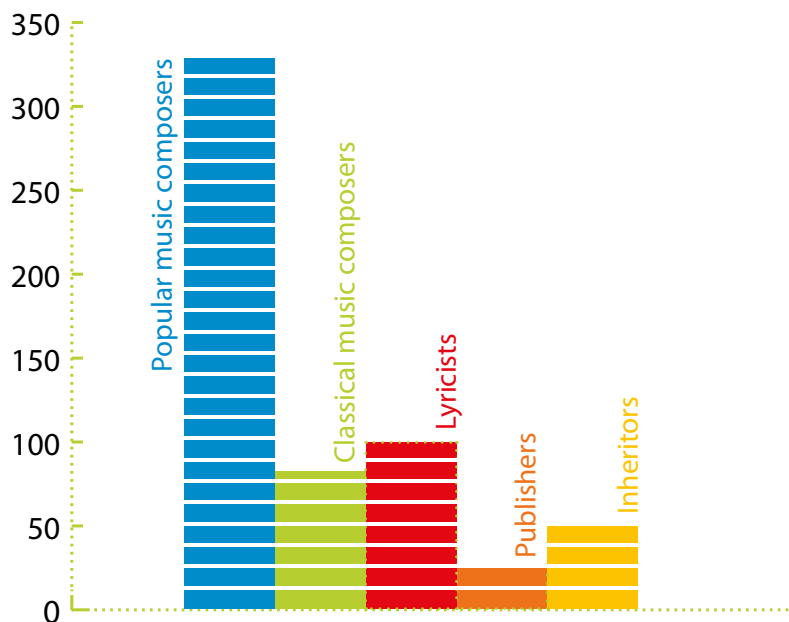
** The required minimal royalty is decreased by half for composers, heirs and publishers of classical music.*

NUMBER OF NEWLY ACCEPTED MEMBERS IN 2013: 13

**Accepted by the GM in 2013 (effective from 1 January 2014)*

Structure of members as of 31 December 2013

| | |
|---------------------------|------------|
| Members in total | 585 |
| Popular music composers | 328 |
| Classical music composers | 82 |
| Lyricists | 99 |
| Publishers | 25 |
| Inheritors | 51 |

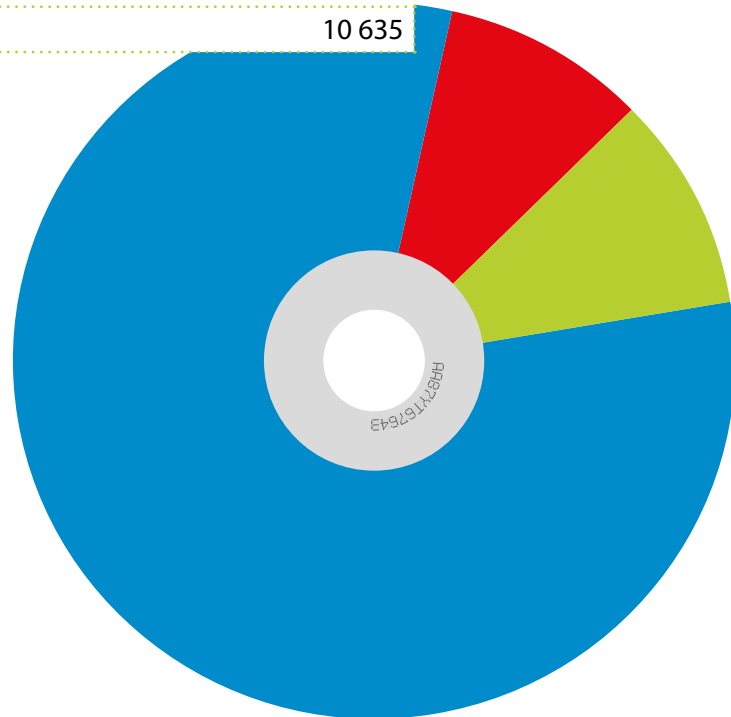


HOW TO PROTECT YOUR MUSICAL WORKS?

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 will 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 in proper period.

Newly registered notices

| | |
|---------------------------|---------------|
| In total | 13 088 |
| Lyricists | 1 174 |
| Classical music composers | 1 279 |
| Popular music composers | 10 635 |



2.2 Users of music

businessmen, operators, promoters, professional and amateur public

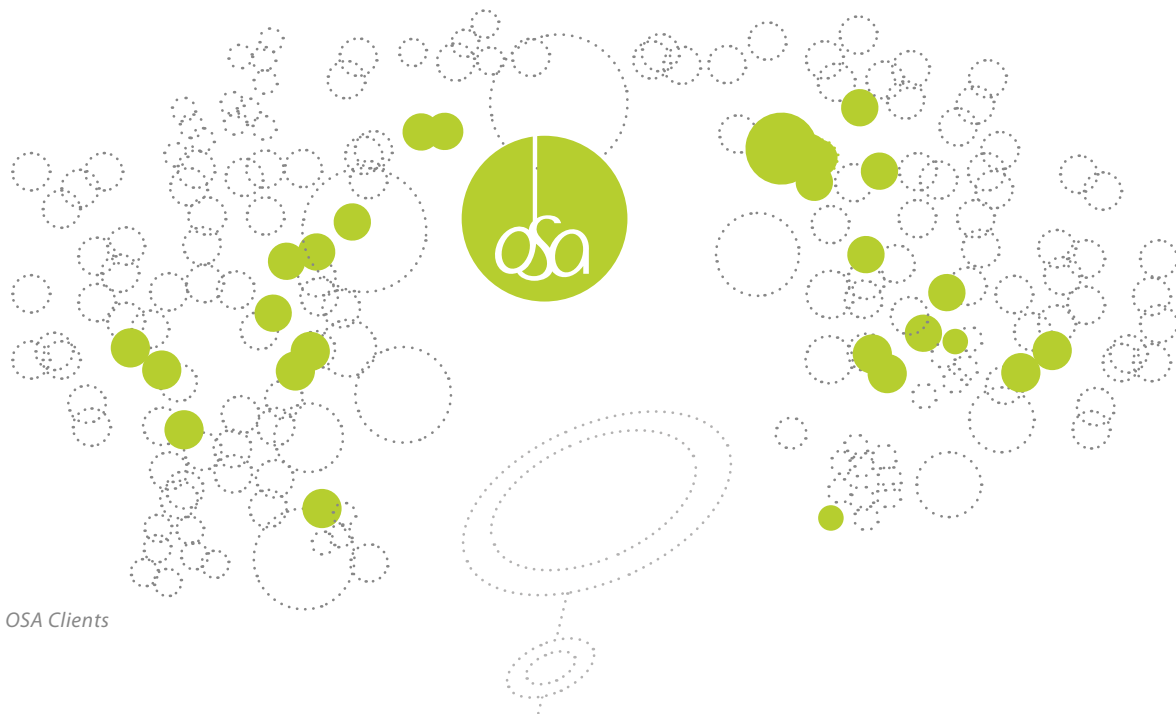
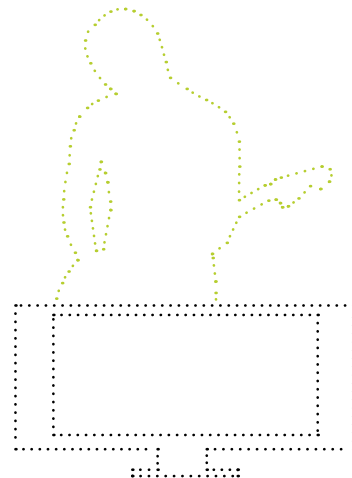
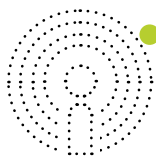
54 482

The total amount of business partners in all segments of royalties collection in 2013

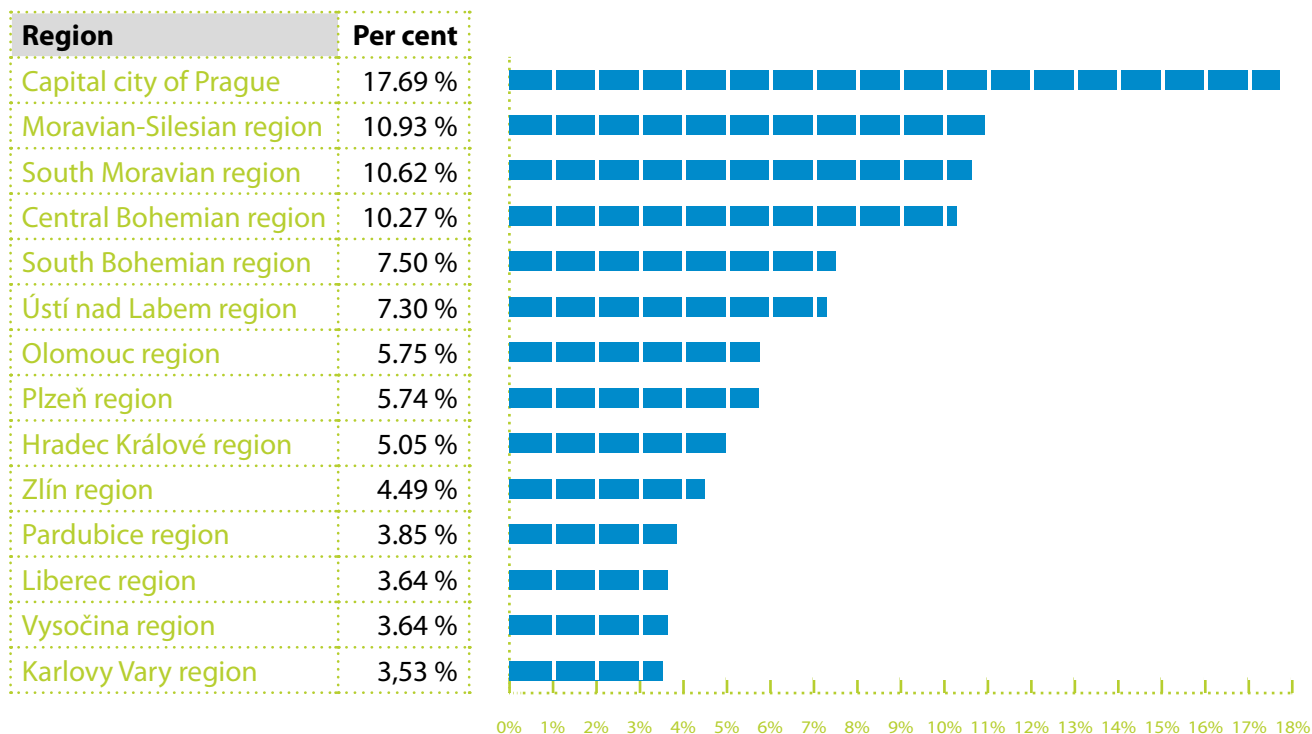
** according to Company ID*

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

- organizers of **22 497** concerts,
- **32** television stations, who played **59 824** hours of music,
- **107** radio stations, who played **637 067** hours of music.

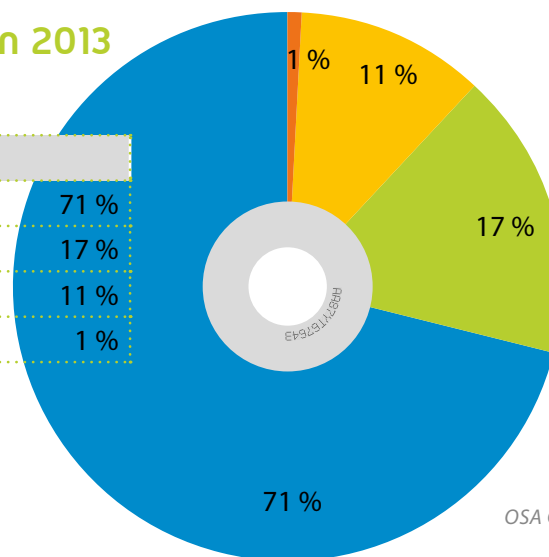


Regional division of business partners in 2013:



Licensed and realised concerts in 2013

| According to type of musical production | |
|---|------|
| Popular music concerts | 71 % |
| Classics music concerts | 17 % |
| Jazz concerts | 11 % |
| Music recitals | 1 % |





Company **Management**

Leading bodies of OSA

General Meeting, Supervisory Board, Management Board

GENERAL MEETING

General Meeting is the highest 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 Meeting competency

The General Meeting approves the business results from the previous year and annual financial statement, approves basic documents of OSA and their changes (Articles, distribution order – rules for distribution of royalty fees etc.), decides on the treatment of the economic result, further votes and removes representatives in the Supervisory Board or decides the question of members. The powers of General Meeting are determined by OSA articles, which are available at OSA website.

Manner of General Meeting decision making

OSA members (membership conditions are specified in detail in the OSA Articles) or other persons invited by the Management Board or the Supervisory Board can participate in the General Meeting. Only one person can always participate for members of a legal person. General Meeting 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 Meeting is quorate within 30 minutes from the moment for which the General Meeting was convened, the General Meeting is quorate under the condition that each of profession groups 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 Articles and the distribution order is performed separately in individual profession groups (every profession approves its decisions with two-thirds majority), while changes in these documents become effective only if the choice of all three profession groups is accordant. General Meeting follows the Code of Procedure and a record is made from its session. Elective General Meeting took place in the conference room of the Crown Plaza Prague hotel on 13 May 2013. Because the three-year mandate of all members of the Supervisory Board expired in 2013, the elections of a new Supervisory Board for the new three-year were held here.

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 Meeting for the period of 3 years, while every profession votes their 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 their midst. 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 Meeting 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 Meeting.

Supervisory Board competency

The competency of the Supervisory Board covers, in particular, the elections and removal of the chairman and the members of the Management Board 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 means 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 articles, 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 2013, 12 sessions of General Meeting were held; except for one of those meetings, all 13 members of the Supervisory Board were always present. Three members of the Management Board are also present at the Supervisory Board session. Because the mandate of the Supervisory Board expired in 2013, a new Supervisory Board was elected for the next three-year period at the General Meeting which took place on 13 May 2013. There were in total five changes in its composition. New representatives of composers are Juraj

Filas, Martin Kratochvíl and Michal Prokop; Eduard Krečmar is a new representative of lyricists and Zdeněk Nedvěd is a new representative of publishers.

| Members of the Supervisory Board as of 31 December 2013 | |
|---|---|
| chairman of the | 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 / Pro Vox Music Publishing, s. r. o. |
| | Dominika Záhorská / Universal Music Publishing, s. r. o. |
| substitutes | Roman Cejnar |
| | Jiřina Erlebachová / Warner/Chapel Music, s. r. o. |
| | Petr Kocfelda |
| | Lukáš Matoušek |
| | Josef Novotný |
| | Lukáš Pták / Bärenreiter Praha, s. r. o. |

MANAGEMENT BOARD

Composition of the Management Board

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

Management Board competency

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

Manner of decision of the Management Board

The Management Board represents OSA externally. The chairman of the board and one other member always act jointly in the name of OSA. The Management Board follows a Code of Procedure and a record is made from its session. If the decision of the Management Board is not unanimous, the names of opposing voters or those who abstained are stated in the record.

| Members of the Management Board as of 31 December 2013 | |
|--|----------------|
| chairman of the | Roman Strejček |
| members | Jiřina Barelo |
| | Luboř Tesař |

Professional Committees Voted by the Supervisory Board as of 31 December 2013

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 of works. Newly, it has taken on the workload of the cancelled committee for relationships with clients and for social affairs. All professions must be represented in the committee.

| | |
|--------------------------|---|
| chairwoman of the | 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 organisations 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.

| | |
|------------------------|---|
| chairman of the | rotation principle |
| members | Jiřina Erlebachová Martin Kratochvíl Otomar Kvěch Michael Prostějovský |

Committee 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 of the | 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 fulfilment 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 realizer of a specific project. Further, it searches 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 Management Board to reach a mutual agreement on strategy and coverage of the spectrum of cultural events within the frame of fulfilment of the Partnership project. All professions must be represented in the committee.

| | |
|------------------------|---|
| chairman of the | 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 it cares for balance of published topics with regard to individual professional groups the OSA represents.

| chairman of the | rotation principle |
|-----------------|--|
| members | Rostislav Černý Lukáš Hurník Zdeněk Nedvěd |

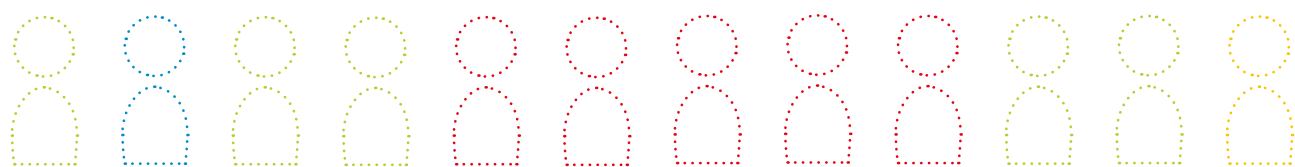
Committee for OSA Annual Awards

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

| chairwoman of the committee | Dominika Záhorská |
|-----------------------------|---|
| members | Sylvie Bodorová Jolana Zemanová Michal Prokop |

Section for relationships with represented persons and for social affairs

It was cancelled as of 27 May 2013. Scope of its activities (dealing with matters of represented persons, diversification and management – on the basis of Article 2 letter d) of statute of OSA cultural and social fund – means of a solidarity fund, which were segregated by the Supervisory Board, deciding on admission of benefits and support, their size and payment period) was taken over by the economic committee.





OSA
Organizational
Structure
**as of 31 December
2013**

General Meeting

Membership

Supervisory Board

Commitees

Management Board

Communication, Financial and Administrative Division

Distribution

Financial Section

Financial Accounting Department

Section for Relationships with Represented Persons

Secretariat

Payroll Accounting Department

Statistics Department

Controlling Department

Royalties Accounting

Monitoring Department

Legal and HR Department

Economic Management Department

Information Technology Department

Communication Department

Claims Department

Distribution Department

Complaints and International Affairs Department

And Information Technologies Division

Department for Relationships
with Authors

Department for Relationships
with Publishers

Foreign Documentation
Department

Licensing division

Contact Offices
Department

Administrative Office for
the Bohemian Region

Administrative Office for
the Moravian Region

Customer Centre
Department

Customer Line
Department

Broadcasting, Online
Media and Mechanical
Rights Department

Synchronization and
Theatre Operations
Department

Licensing Activity
Support Department

5

Macroeconomic
Development of the
Czech Republic
**and Average
Expenses of
inhabitants for Music
Copyrights in 2013**

Macroeconomic Development of the CR

and Average Expenses of Inhabitants for Music Copyrights in 2013

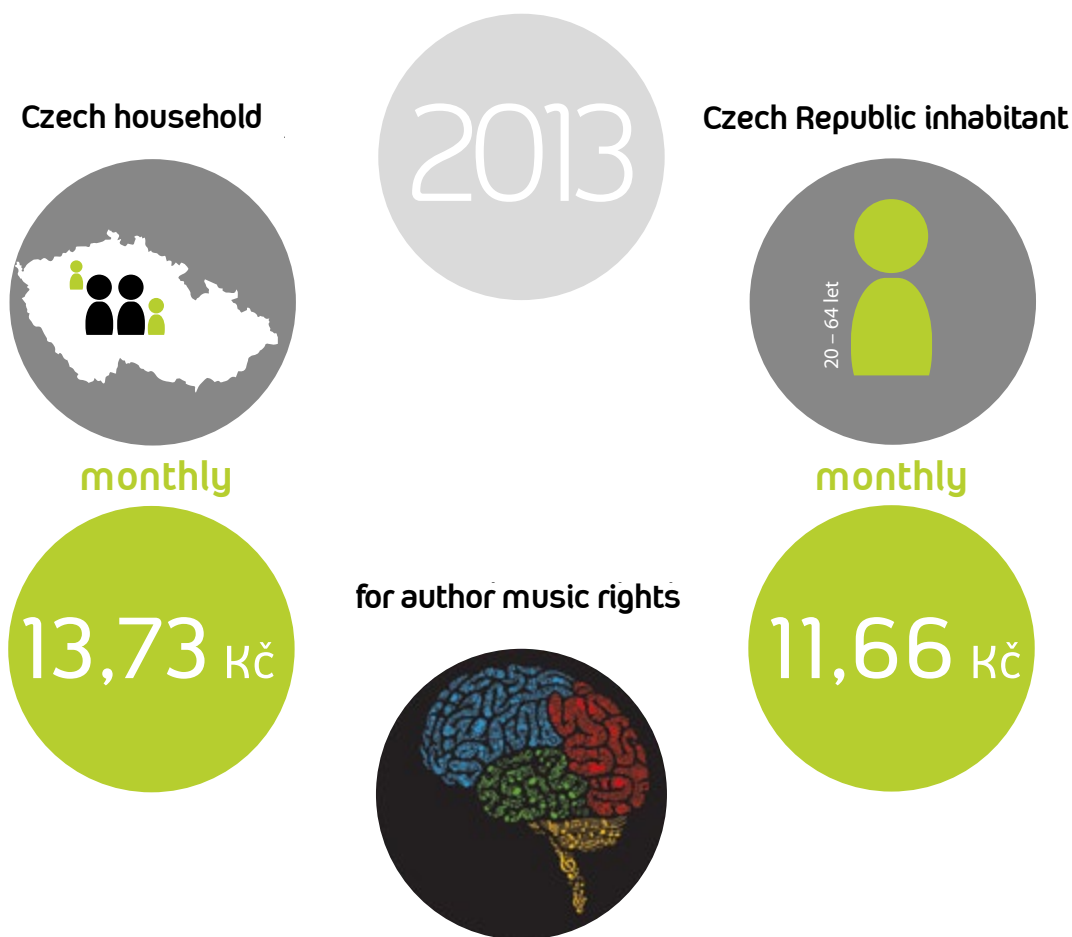
The recession that hit the Czech economics in 2012 continued in 2013 too. In the last five years, this has been the third year in a recession. In year-to-year comparison, Czech economics dropped by 0.9% measured by GNP. This unfavourable development was caused mostly by low demand for investment goods and partially by a decrease in balance of foreign market. Final consumption expenditure remained approximately at the level of the previous year. The results of the persistent recession have continued to display on the labor market. The amount of unemployed people was 8.2% in the last year. Even though there was a year-on-year drop of 1.2%, 2013 brought the worst situation ever on the job market since the formation of the independent Czech Republic. The amount of applicants per vacancy grew to record-breaking 17 and it also grew to the record-breaking number of 596 833 applicants registered at employment bureaus.

The consumer prices grew by 1.4% in 2013, thus the least since 2009. Thus there was a drop of 1.9% in year-on-year comparison; the January price development was affected for example by the increase in the basic and reduced rate of VAT by 1 per cent. However, because the growth of consumer prices was slowing down during the year and thus it was deviating from 2 per cent inflation goal of CNB, CNB reacted by a decrease of value of koruna to Euro. The goal of the intervention was to face the deflation stresses by keeping the exchange rate of koruna to Euro near 27 CZK/EUR and thus support consumption and help the export.

Especially groceries and non-alcoholic beverages, further living expenses, water, power, heating media (except for earth gas), alcoholic beverages or tobacco had the biggest effect on the growth of price level of consumer prices in 2013. In the area of recreational activities and culture, there was an increase in prices by 0.3% (this increase was 3.6% for vacations with complex services), in housing there was an increase in prices by 2%. On the other hand, prices in areas of post and telecommunications or transport (because of the development of prices of fuels) affected the decrease of the price level. Prices of kitchen appliances, mobile phones (by 18.2%) or devices for reception, recording and reproduction of image and sound were decreasing.

The impact of CNB intervention, which creates a higher inflation, will have a negative effect on the purchasing power of Czech households in the short-term period. A positive impact, if it comes at all (opinions of economists are different), can be expected no earlier than in the second half of the year. According to expectations of CNB (from February 2014), the GNP will increase by 2.2% in the next year because of the aforementioned intervention. Thus, a stimulation of economics, which could slightly display on the labor market in the second half of the year, is being predicted. It is necessary to expect just a small increase in wages.

Copyrights display in end prices of customers in various economical areas. Regarding collection of OSA royalties from the perspective of macroeconomic indicators, we can say that every **Czech household** spent **CZK 13.73 monthly for copyrights** in **2013**. If we look at an **average expense** from the point of view of **inhabitants of the Czech Republic in productive age**, i.e. **20 – 64 years**, every such individual spent on average **CZK 11.66 monthly on music copyrights**. From half of 2013, **minimal wage was at CZK 8 500**, which means that **the hourly wage was CZK 50.60**. An employee working for minimal wage had to work **almost 14 minutes every month** to pay for the average expenses for copyrights .





OSA
Management Board
**Activity and
Economic Report for
the year 2013**

Main economy indicators

| Main economy indicators | 2009 | 2010 | 2011 | 2012 | 2013 | Difference 2013/2012 |
|--|---------|---------|---------|---------|---------|-------------------------|
| Royalties collected from license | 839 637 | 801 377 | 865 513 | 866 566 | 851 789 | - 14 777 |
| Total expenses | 839 637 | 149 210 | 154 124 | 153 407 | 146 376 | - 7 031 |
| Royalty fees distributed incl. other collective rights | 715 659 | 676 017 | 719 448 | 720 392 | 740 574 | 20 182 |

*in ths of CZK/ excl. VAT

Royalties collected for licenses in 2013

| Royalties collected | |
|-----------------------------|----------|
| Royalties collected for | 851 789 |
| Comparison of 2013 and 2012 | - 14 777 |
| Comparison of 2013 and 2012 | - 1,71 % |

*in CZK ths/ excl. VAT

| Collected royalties – detailed | 2013 | 2012 |
|-----------------------------------|---------|---------|
| Public performance | 324 938 | 347 279 |
| Broadcasting and on-line media | 340 886 | 331 786 |
| Mechanical and audiovisual rights | 122 499 | 121 836 |
| Foreign | 59 977 | 62 917 |
| Synchronisation and theatre | 3 489 | 2 748 |

In 2013, collected royalties from OSA license activities decreased in year-on-year comparison by CZK 14 777 ths (excl. VAT), which represents a decrease by 1.71%. The segment of recorded music, in which OSA collected CZK 30 686 ths (excl. VAT) less, had a significant effect on this decrease. The decrease also occurred in areas of substitute royalties for devices for multiplication, central licensing or again in royalties collected for use of domestic music abroad. On the other hand, the negative results were compensated by a significant increase in collected royalties on the Internet, in collected substitute royalties for empty carriers or in areas of live music and cable broadcast. Other collected royalties amounted to CZK 7 062 ths. in 2013.

Structure of royalties collected for licenses in 2013

| Royalties collected for licenses in 2013 | 2009 | 2010 | 2011 | 2012 | 2013 | Difference 2013/2012 |
|---|---------|---------|---------|---------|---------|----------------------|
| Public performances | 259 339 | 251 471 | 281 749 | 287 841 | 277 189 | - 10 652 |
| Broadcasting and on-line media | 285 527 | 313 307 | 327 768 | 331 786 | 340 886 | 9 100 |
| Mechanical and audiovisual rights | 136 495 | 102 367 | 101 213 | 93 156 | 94 579 | 1 423 |
| Abroad | 65 167 | 59 320 | 68 616 | 62 917 | 59 977 | - 2 940 |
| Synchronisation, theatre performances | | | | 2 748 | 3 489 | 741 |
| Collected for other collective rights managers | 93 109 | 74 912 | 86 167 | 88 118 | 75 669 | - 12 449 |
| In total incl. other collective right managers for licenses | 839 637 | 801 377 | 865 513 | 866 566 | 851 789 | - 14 777 |

*in CZK ths/ excl. VAT

Public performances –

CZK 277 189 ths

Broadcasting and on-line media –

CZK 340 886 ths

Collected for other managers –

CZK 75 669 ths

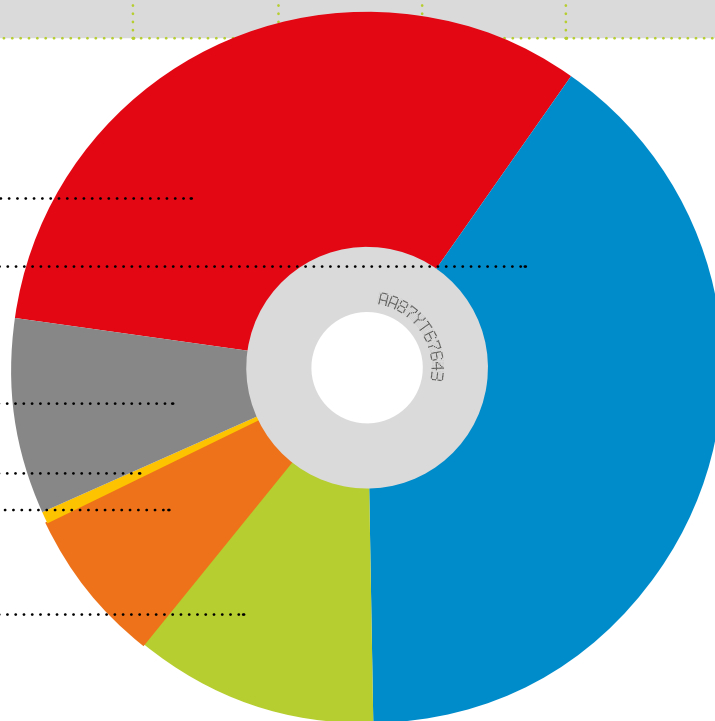
Synchronisation, theatre performances –

CZK 3 489 ths.

From abroad – CZK 59 977 ths

Mechanical and audiovisual rights –

CZK 94 579 ths



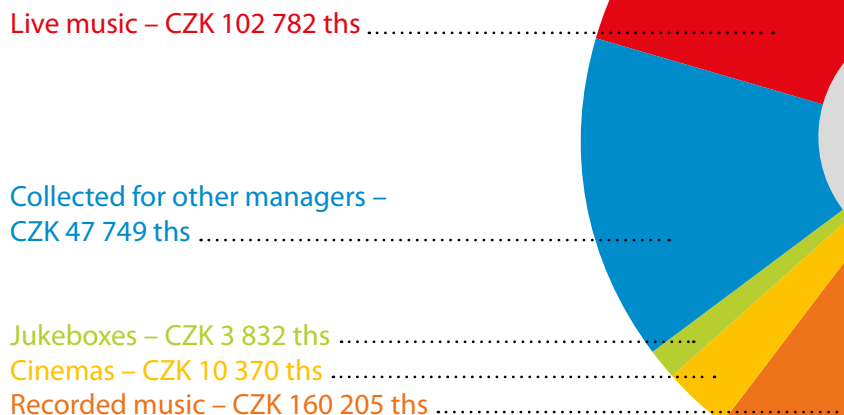
Public Performances

The segment of public performances was affected mostly by the significant decline of royalties collected for recorded music, where a decrease of CZK 30 686 ths. (excl. VAT, incl. other collective rights managers) occurred; this represents a year-on-year decline by 13%. Negotiations with representatives of large performers, which were delayed until the beginning of 2014, had a major effect on this result. Unsuccessful negotiations in 2013 caused a failure of collected royalties, which amounted in total to approximately CZK 14 million. Same as in the last period, the constantly decreasing income from jukeboxes had a negative effect on development of collected royalties in 2013. They decreased by CZK 2 273 ths (excl. VAT, incl. other collective rights managers), i.e. by 23%. On the other hand, the long-term positive trend of slight increase in collected author royalties for live music continued. Collected royalties for live music increased by CZK 5 865 ths (excl. VAT) in 2013, which represents a stable growth by 6%. The area of cinemas, where the collected royalties increased by another 31%, i.e. by CZK 2 480 ths (excl. VAT) had a very good result again; while already in the previous year of 2012, i.e. after the introduction of new tariffs, which are closer to European standards, it had increased by 42%. Last year, in total, OSA collected CZK 324 938 ths (excl. VAT) worth of royalties for public performances, incl. author royalties for other collective rights managers (DILIA, OOA-S and Intergram), which represents a year-on-year decrease of 6% i.e. by CZK 22 341 ths (excl. VAT) in this segment. CZK 47 749 ths from this sum belonged to other collective rights managers, and thus there occurred a year-on-year decrease in collected royalties by 20%, i.e. by CZK 689 ths. (excl. VAT).

Structure of royalties collected for public performances in 2013

| Public performances | 2009 | 2010 | 2011 | 2012 | 2013 | Difference 2013/2012 |
|---|---------|---------|---------|---------|---------|----------------------|
| Live music | 86 533 | 88 236 | 90 933 | 96 917 | 102 782 | 5 865 |
| Recorded music | 163 243 | 143 984 | 177 319 | 177 978 | 160 205 | - 17 773 |
| Cinemas | 6 335 | 7 592 | 5 571 | 7 890 | 10 370 | 2 480 |
| Jukeboxes | 3 228 | 11 659 | 7 926 | 5 056 | 3 832 | - 1 224 |
| In total for OSA | 259 339 | 251 471 | 281 749 | 287 841 | 277 189 | - 10 652 |
| Collected for other collective rights managers | 57 312 | 49 390 | 61 391 | 59 438 | 47 749 | - 11 689 |
| In total including other collective rights managers | 316 651 | 300 861 | 343 140 | 347 279 | 324 938 | - 22 341 |

* in CZK ths. / excl. VAT



Broadcasting, on-line media and mechanical rights

In 2013, the Broadcasting, Online Media and Mechanical Rights Department participated in the OSA collected royalties with the amount of CZK 463 385 ths., which represents a 54.40% portion of the total OSA royalties collected from license activities. In comparison to 2012, there was an increase in the total collected royalties for these uses by CZK 9 763 ths. (excl. VAT), i.e. by 2%.

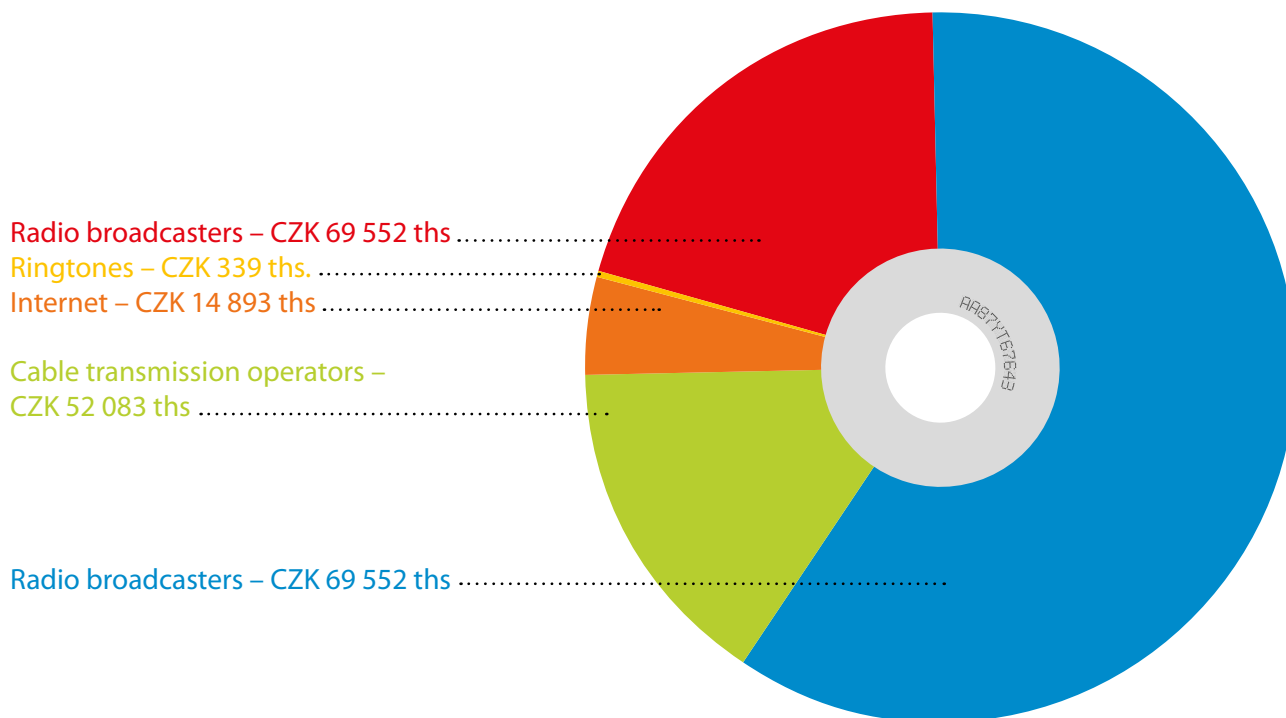
BROADCASTING AND ON-LINE MEDIA 2013

The collected sum for broadcasting and on-line media (i.e. without mechanical rights), which amounted to CZK 340 886 ths (excl.VAT), represents historically the best result of this segment. These are the first signals of a positive trend in collected royalties, when the biggest volume of musical market moves to the Internet and to other on-line media. The increase of collected royalties in this area appears to be a long-term trend, and there was a continuing increase of 3% in comparison with 2012. Area of internet downloads grew significantly, because it recorded a jump increase of 403%, i.e. by CZK 3 666 ths (excl. VAT) or streaming, which in comparison to the previous period increased by 36%, i.e. by the amount of CZK 2 249 ths. (excl. VAT). The increase in the download and streaming segment fully compensated for the decrease in sales of physical carriers, which happened for the first time. Collected royalties for cable and satellite broadcast also increased significantly, by 14% and by CZK 6 267 ths (excl. VAT) more than in 2012.

Structure of collected royalties of broadcasting and on-line media in 2013

| Broadcasting and on-line media | 2009 | 2010 | 2011 | 2012 | 2013 | Difference 2013/2012 |
|--------------------------------|---------|---------|---------|---------|---------|----------------------|
| Radio broadcasters | 80 357 | 75 122 | 79 589 | 71 404 | 69 552 | - 1 852 |
| Television broadcasters | 169 546 | 194 974 | 190 683 | 204 958 | 204 019 | - 939 |
| Cable transmission operators | 23 702 | 35 587 | 49 815 | 45 816 | 52 083 | 6 267 |
| Internet | 6 076 | 5 901 | 6 462 | 8 805 | 14 893 | 6 088 |
| Ringtones | 5 846 | 1 723 | 1 219 | 803 | 339 | - 464 |
| In total for OSA | 285 527 | 313 307 | 327 768 | 331 786 | 340 886 | 9 099 |

* in ths. of CZK / excl. VAT



MECHANICAL AND AUDIO-VISUAL RIGHTS IN 2013

Even though the area of mechanical rights is in a long-term decline, we succeeded in minimizing this decline in 2013. A long-term trend of decline of royalties collected from sales of physical carriers continued, royalties collected dropped year-on-year by another 16%, i.e. by CZK 5 041 ths (excl. VAT). This negative result which was further supported by decline in royalties collected (including other collective rights managers) for substitute royalties for reproduction devices by CZK 4 838 ths (excl. VAT), i.e. by 13%, however, it was negated by 22% increase in substitute royalties for empty media which represents increase by CZK 9 754 ths in year-on-year comparison (excl. VAT, including other collective rights managers). Thanks to this result we were able to stop the decline in mechanical rights segment in 2013 at an acceptable rate – CZK 124 ths (Excl. VAT).

If we include in this result also collected royalties for audio-visual works which experienced increase by CZK 787 ths (excl. VAT) in comparison with the previous year, which represents increase by 11% within year-on-year comparison, OSA collected in 2013 CZK 663 ths (excl. VAT, including other collective rights managers) from the area of mechanical and audio-visual rights which is more than in 2012.

Structure of collected royalties from the area of mechanical and audio-visual rights in 2013

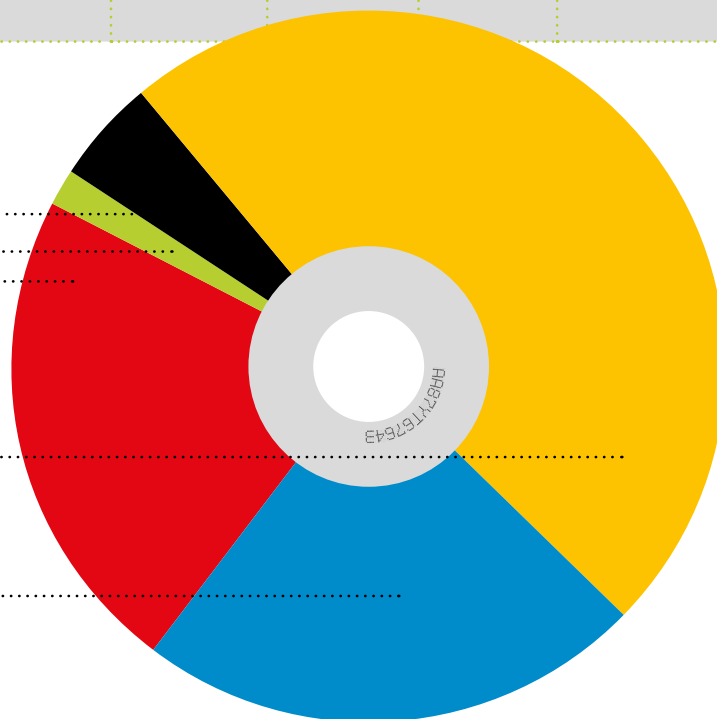
| Mechanical and audio-visual rights | 2009 | 2010 | 2011 | 2012 | 2013 | Difference 2013/2012 |
|---|---------|---------|---------|---------|---------|----------------------|
| Music carriers | 53 450 | 48 049 | 42 462 | 32 498 | 27 457 | - 5 041 |
| Film carriers | 6 297 | 3 415 | 3 074 | 1 725 | 2 096 | 371 |
| Synchronization | 1 103 | 772 | 1 008 | | | |
| Other use | 5 245 | 5 851 | 6 595 | 5 355 | 5 771 | 416 |
| Substitute royalties | 70 400 | 44 280 | 48 074 | 53 578 | 59 255 | 5 677 |
| Total for OSA | 136 495 | 102 367 | 101 213 | 93 156 | 94 579 | 1 423 |
| Collected for other collective rights managers | 35 797 | 25 522 | 24 776 | 28 680 | 27 920 | - 760 |
| Total, including other collective rights managers | 172 292 | 127 889 | 125 989 | 121 836 | 122 499 | 663 |

* CZK ths / excl. VAT

Other use – CZK 5 771 ths
 Film carriers – CZK 2 096 ths thousand
 Music carriers – CZK 27 457 ths

Substitute royalties – CZK 59 255 ths

Collected for collective rights managers
 – CZK 27 920 ths



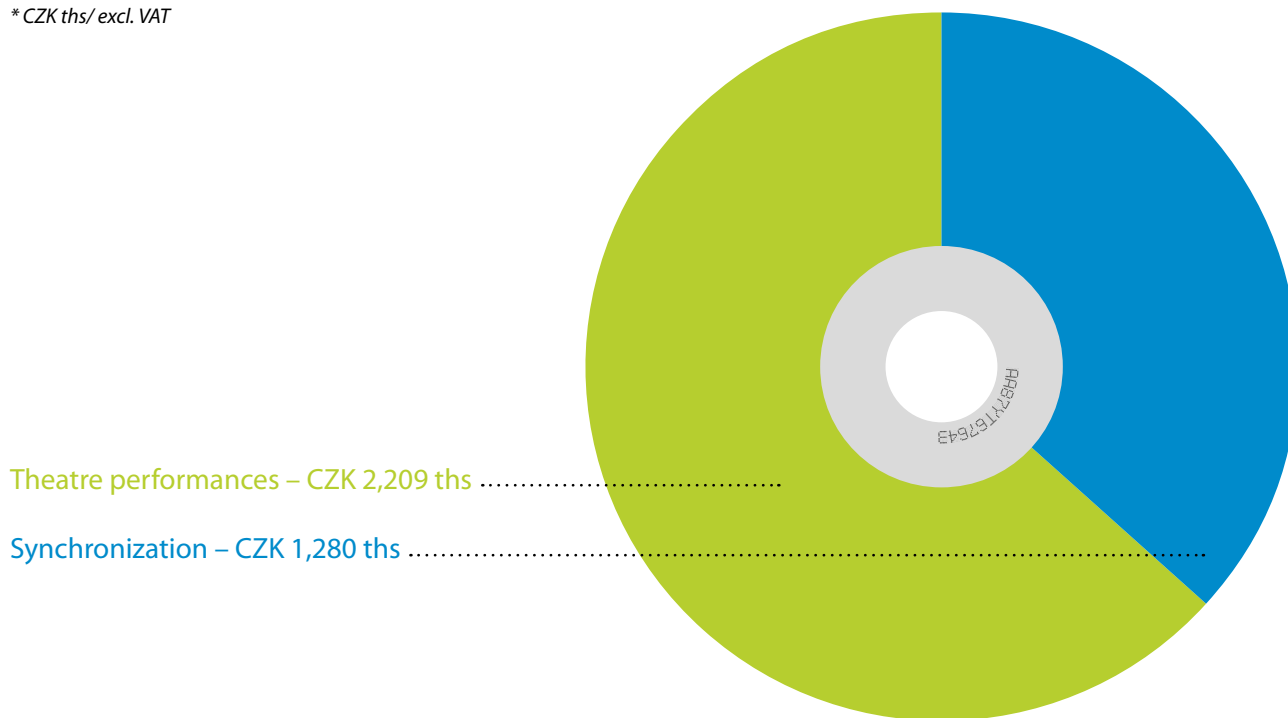
Synchronization and Theatre Performances

Activity of department which focuses on agenda beyond the collective management system, brought increase in collected royalties by OSA by CZK 741 ths (excl. VAT), i.e. by 27%. The main item of collected royalties was the area of theatre performances with 59% increase in collected royalties to CZK 2 209 ths. On the contrary, collected royalties for provided license for creation of audiovisual works slightly decreased.

Structure of collected royalties for synchronization and theatre performances

| | 2012 | 2013 | Difference 2013/2012 |
|----------------------|--------------|--------------|----------------------|
| Synchronization | 1 359 | 1 280 | - 79 |
| Theatre performances | 1 389 | 2 209 | 820 |
| Total for OSA | 2 748 | 3 489 | 741 |

* CZK ths/excl. VAT



Royalties Collected Abroad

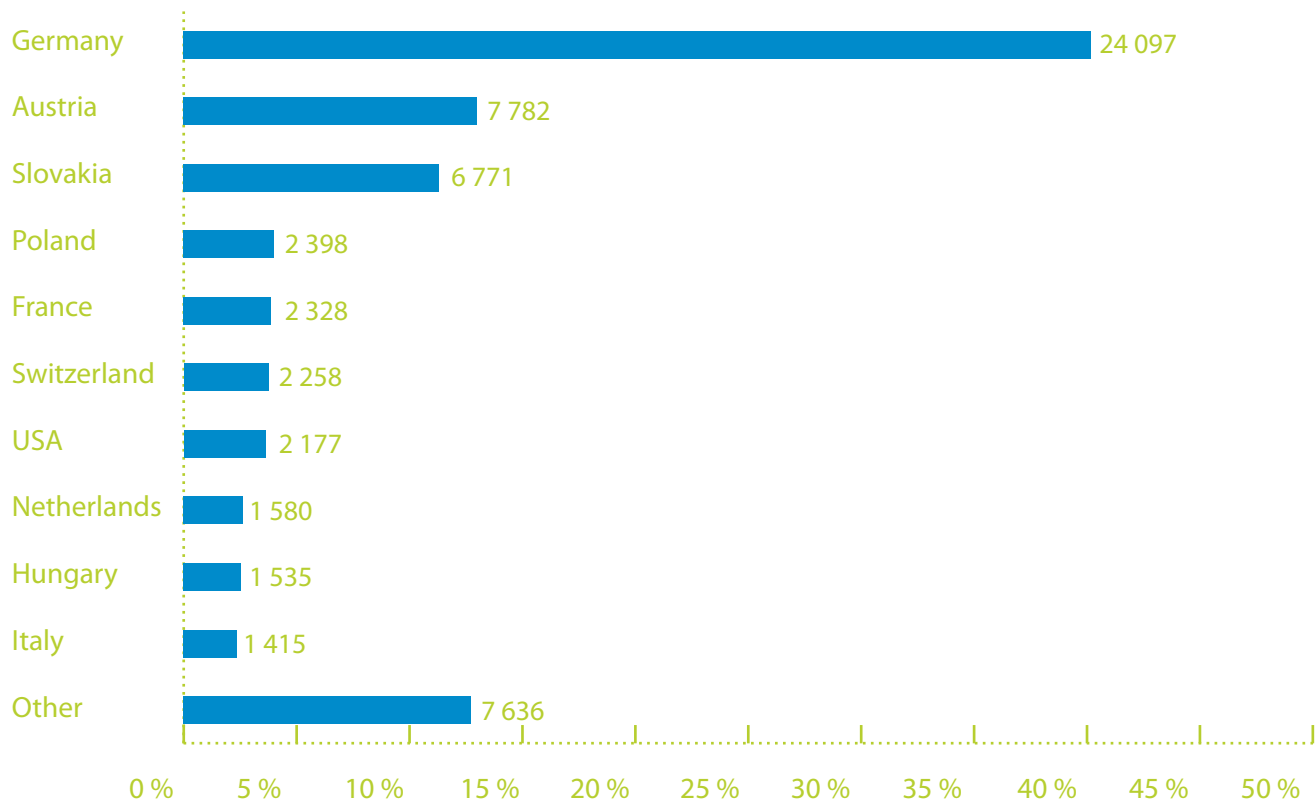
Collective rights managers sent us total CZK 59 977 ths (excl. VAT) for using musical pieces of copyright holders represented by OSA abroad in 2013. In comparison with the year 2012, royalties collected abroad decreased by further CZK 2 940 ths (excl. VAT), i.e. by 5%. The highest decrease in income was registered from Poland, Netherlands and Slovakia. Income from Germany and Hungary increased the most.

| Royalties collected abroad | 2009 | 2010 | 2011 | 2012 | 2013 | Difference 2013/2012 |
|----------------------------|--------|--------|--------|--------|--------|----------------------|
| Total for OSA | 65 167 | 59 320 | 68 616 | 62 917 | 59 977 | – 2 940 |

* CZK ths/excl. VAT

Income from domestic repertoire used abroad

| State | CZK | Share in % |
|----------------------|---------------|-----------------|
| Germany | 24 097 | 40,18 % |
| Austria | 7 782 | 12,98 % |
| Slovakia | 6 771 | 11,29 % |
| Poland | 2 398 | 4,00 % |
| France | 2 328 | 3,88 % |
| Switzerland | 2 258 | 3,76 % |
| USA | 2 177 | 3,63 % |
| Netherlands | 1 580 | 2,63 % |
| Hungary | 1 535 | 2,56 % |
| Italy | 1 415 | 2,36 % |
| Other | 7 636 | 12,73 % |
| Total for OSA | 59 977 | 100,00 % |



Distributed Royalty Fees

In 2013 we distributed royalty fees amounting to CZK 489 846 ths to domestic copyright holders, out of which CZK 271 041 ths was distributed to authors and CZK 212 248 ths to publishers. Based on reciprocal and unilateral agreements concluded with foreign collective rights managers, we distributed CZK 175 034 ths to foreign copyright holders in the course of the year. In total, excluding royalty fees collected for other domestic collective rights managers, we distributed CZK 664 880 ths for OSA repertoire, which, from the perspective of year-on-year comparison, means increase in distributed royalty fees by CZK 32 606 ths, i.e. by 5%. Royalty fees distributed to domestic authors (increase by CZK 27 265 ths) experienced a significant year-on-year increase but also amount of distributed royalty fees for domestic publishers increased. On the contrary, royalty fees distributed abroad slightly decreased. In 2013 we distributed CZK 75 694 ths to other copyright holders, i.e. 14 % less from the year-on-year comparison perspective. The total amount of distributed royalty fees, including royalty fees for other collective rights managers increased within year-on-year comparison by CZK 20 182 ths, i.e. by 3%.

Cash-flow

| Distributed royalty fees | 2009 | 2010 | 2011 | 2012 | 2013 | Difference 2013/2012 |
|---|-------------|-------------|-------------|-------------|-------------|---------------------------------|
| Authors | 265 354 | 242 480 | 251 056 | 243 776 | 271 041 | 27 265 |
| Publishers | 199 452 | 182 778 | 201 743 | 205 353 | 212 248 | 6 895 |
| Other legal persons | 9 276 | 10 815 | 9 088 | 6 729 | 6 557 | - 172 |
| Domestic representation in total | 474 082 | 436 073 | 461 887 | 455 858 | 489 846 | 33 988 |
| Abroad | 148 468 | 165 031 | 171 394 | 176 416 | 175 034 | - 1 382 |
| Distributed in total | 622 550 | 601 104 | 633 281 | 632 274 | 664 880 | 32 606 |
| Collected for other collective rights managers | 93 109 | 74 913 | 86 167 | 88 118 | 75 694 | - 12 424 |
| Total distributed royalty fees including collected royalties for other collective rights managers | 715 659 | 676 017 | 719 448 | 720 392 | 740 574 | 20 182 |

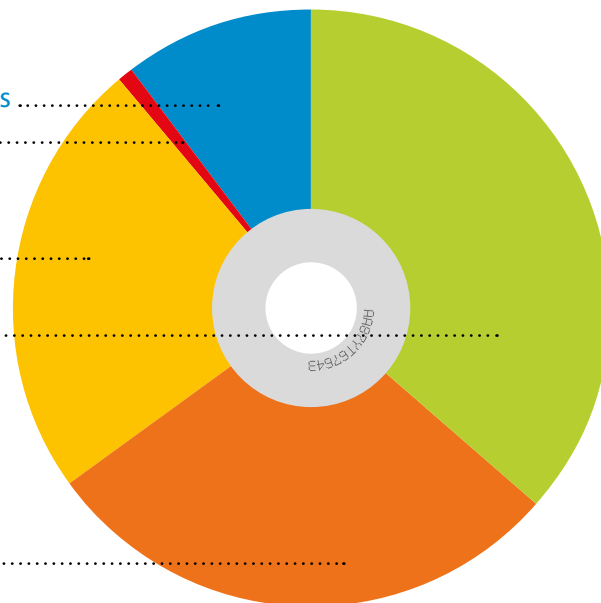
* CZK ths/excl. VAT

Collected for other collective rights managers – CZK 75 669 ths
Distributed to other legal persons – CZK 6 557 ths

Distributed abroad – CZK 175 034 ths

Distributed to authors – CZK 271 041 ths

Distributed to publishers – CZK 212 248 ths



Representation and OSA Members

As of 31 December 2013 OSA represented 8 166 copyright holders, out of which 5 005 were living authors, 3 060 heirs and 101 publishers. We newly accepted 307 authors and 8 publishers for representation in the course of the year. The structure of membership was as follows: 410 composers, 99 lyricists, 25 publishers and 51 heirs. In the course of the year 13 members died and 4 members had their membership terminated due to failure to meet the required limits for membership in accordance with the OSA Articles. 13 new members were accepted (effective from 1 January 2014).

OSA International Activities

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

Costs of OSA Activities

In 2013 we managed to decrease total costs of OSA activities year-on-year by CZK 7 031 ths which corresponds to a decrease by almost 5%. Total amount of costs in the year 2013 were CZK 146 376 ths. It is a factual reduction as the rate of decrease in collection of royalties from license activities was under 2% in 2013. Thanks to investments to information technologies in the previous years, key processes were automatized. This allowed for decreasing labor force in the course of the year by 22 employees to 182 as of 31 December 2013 which reflected in reduction of personal costs amounting to total CZK 8 426 ths.

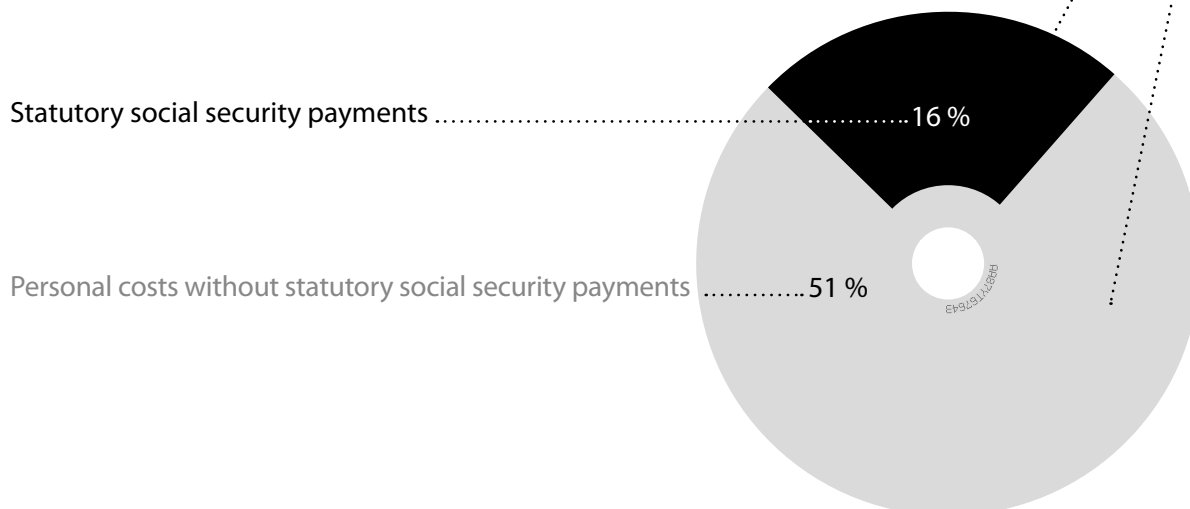
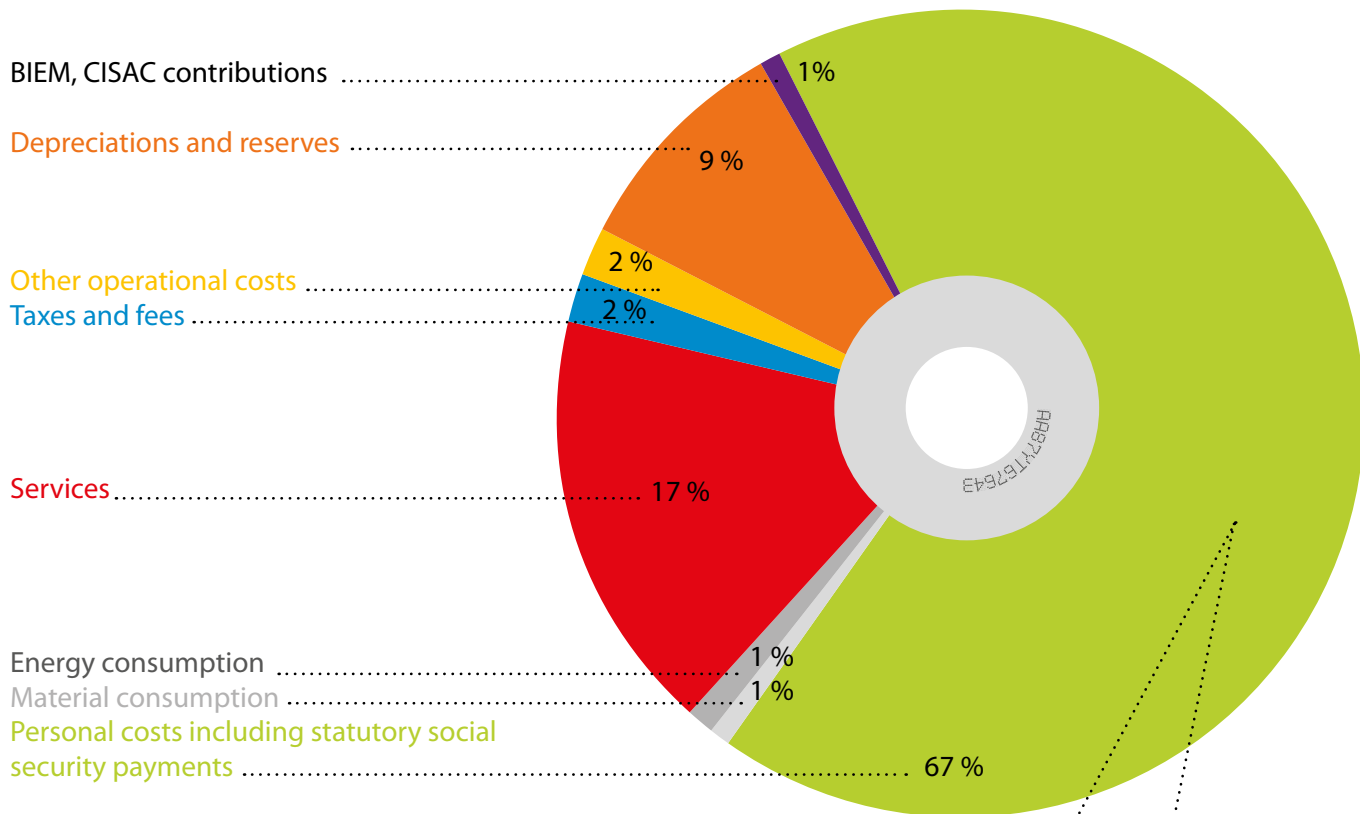
Structure of OSA costs in 2013

| Year | 2009 | 2010 | 2011 | 2012 | 2013 | Costs 2013/2012 |
|-------------|---------|---------|---------|---------|---------|-----------------|
| Total costs | 137 912 | 149 210 | 154 124 | 153 407 | 146 376 | - 7 031 |

* CZK ths/excl. VAT

| <i>Structure of OSA costs in 2013</i> | |
|---|---------------|
| Services | 24 223 |
| Depreciations and reserves | 13 342 |
| Other operational costs | 3 522 |
| Taxes and fees | 3 247 |
| Material consumption | 1 466 |
| Energy consumption | 1 413 |
| BIEM, CISAC contributions | 1 346 |
| Total costs without personal costs | 48 559 |
| Personal costs including statutory social security payments | 74 415 |
| Statutory social security payments | 23 402 |
| Personal costs without statutory social security payments | 51 013 |

* CZK ths/excl. VAT





Distribution and
Payment of
Royalty Fees

Distribution of Royalty Fees

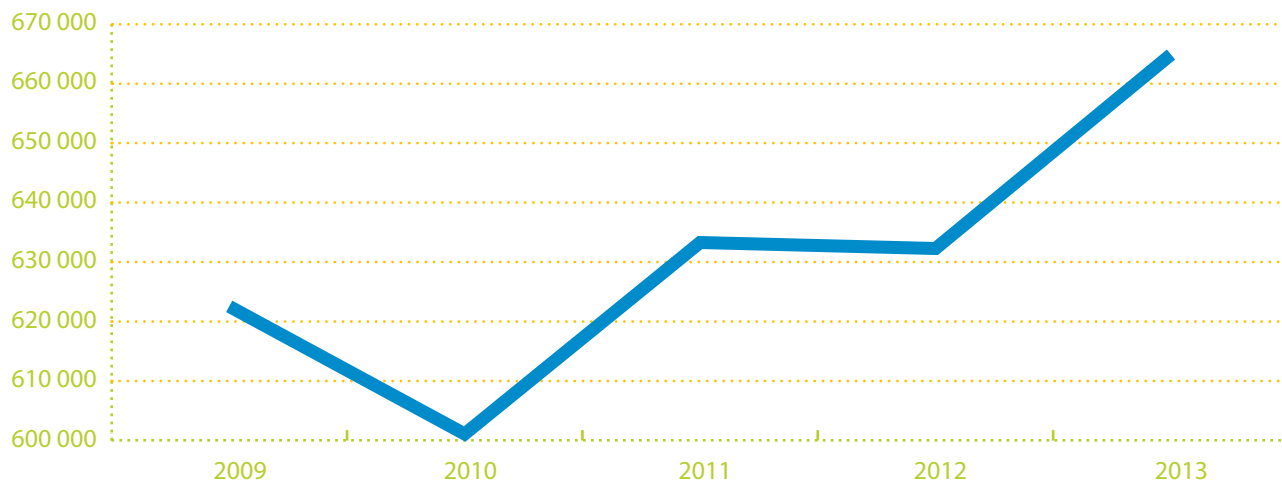
DISTRIBUTED ROYALTY FEES FOR OSA REPERTOIRE

Development of level of distributed royalty fees

| | 2009 | 2010 | 2011 | 2012 | 2013 | Difference 2013/2012 |
|----------------------|---------|---------|---------|---------|---------|----------------------|
| Distributed in total | 622 550 | 601 104 | 633 281 | 632 274 | 664 880 | 32 606 |

**without royalty fees for other collective rights managers*

**CZK ths/excl. VAT*

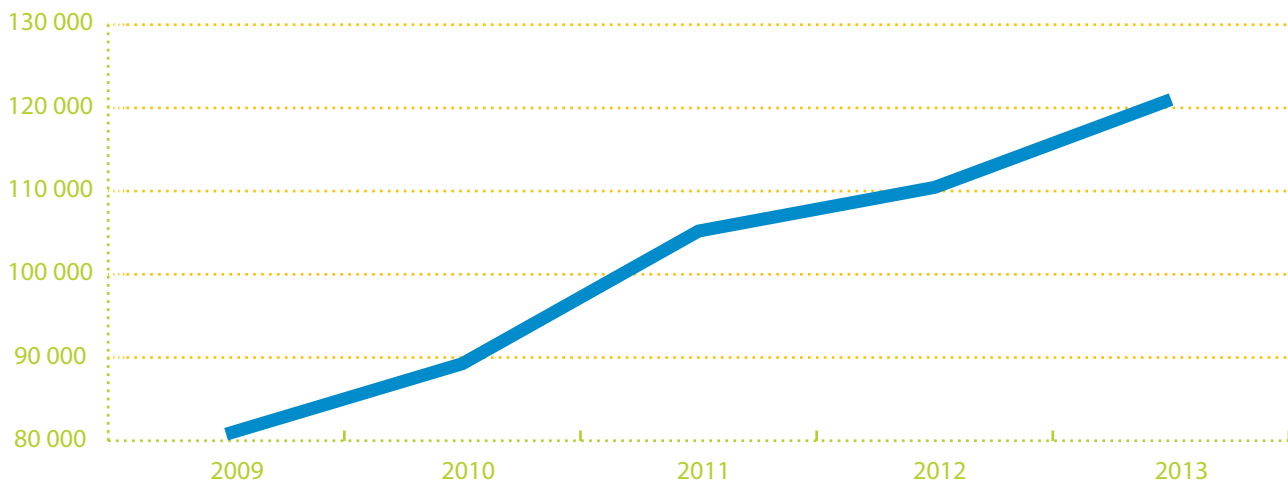


NUMBER OF AUTHORS AND PUBLISHERS RECEIVING DISTRIBUTED ROYALTY FEES

| | 2009 | 2010 | 2011 | 2012 | 2013 | Difference 2013/2012 |
|--------------|---------------|---------------|----------------|----------------|----------------|----------------------|
| Domestic | 4 477 | 4 847 | 5 154 | 5 323 | 5 726 | 403 |
| Foreign | 75 811 | 83 908 | 99 523 | 104 603 | 114 747 | 10 144 |
| Total | 80 288 | 88 755 | 104 677 | 109 926 | 120 473 | 10 547 |

Development of number of authors and publishers receiving distributed royalty fees

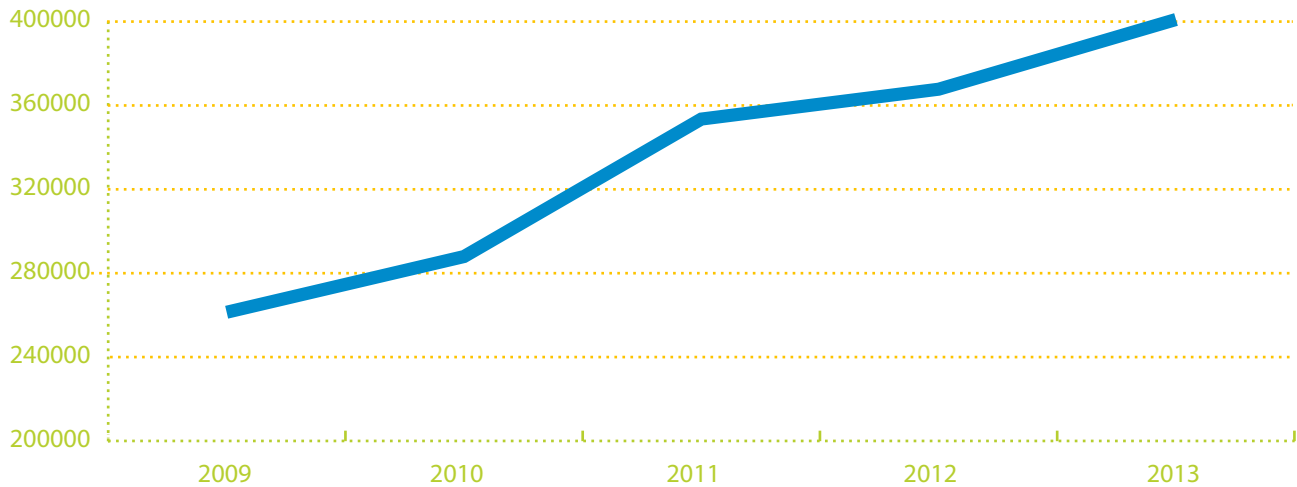
| | 2009 | 2010 | 2011 | 2012 | 2013 | Difference 2013/2012 |
|--------------|---------------|---------------|----------------|----------------|----------------|----------------------|
| Total | 80 288 | 88 755 | 104 677 | 109 926 | 120 473 | 10 547 |



NUMBER OF MUSICAL PIECES FOR WHICH ROAYLTY FEES WERE DISTRIBUTED

Development of number of musical pieces for which royalty fees were distributed

| | 2009 | 2010 | 2011 | 2012 | 2013 | Difference 2013/2012 |
|-------|---------|---------|---------|---------|---------|----------------------|
| Total | 261 413 | 287 944 | 358 446 | 367 671 | 400 876 | 33 196 |

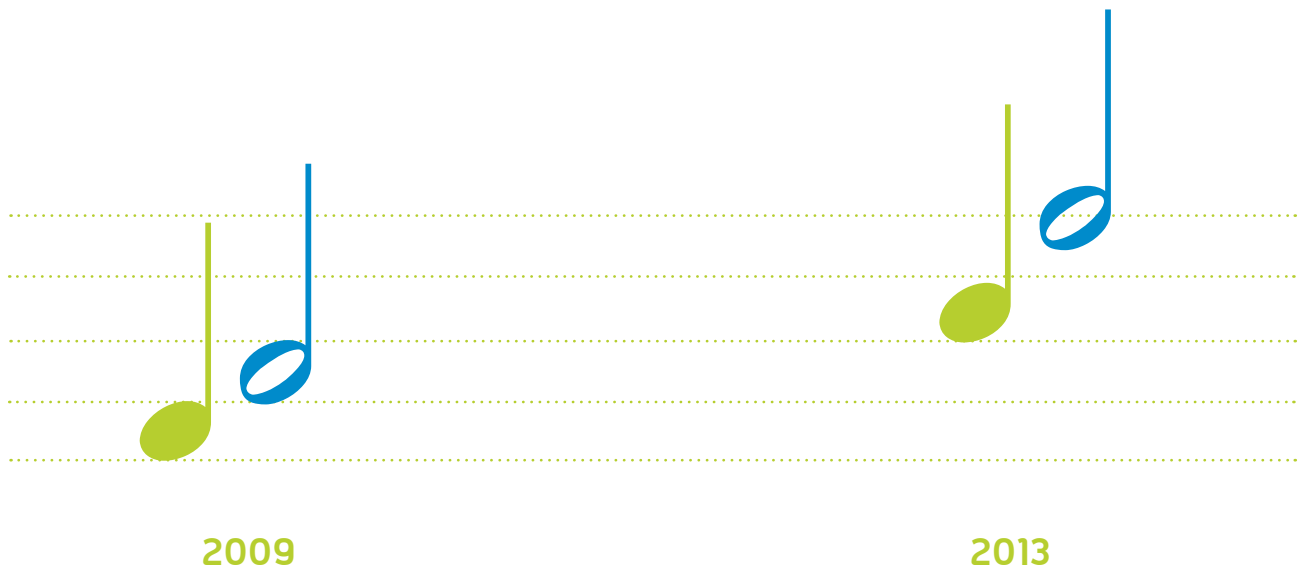


AVERAGE AMOUNT OF ANNUAL ROYALTY FEE

Number of authors and musical pieces in OSA distribution grows significantly faster than collected royalties. More and more authors and publishers share the same amount of collected royalties.

Comparison of five year development 2009 - 2013

| | | |
|---------------------------------------|-----------|-----------|
| Number of authors in distribution: | + 40 185 | + 50,06 % |
| Number of distributed musical pieces: | + 139 457 | + 53,35 % |



Payment of Royalty Fees

Royalty fees are paid to domestic as well as foreign copyright holders regularly in four pay periods – in March, June, September and December and we were able to significantly shorten the period between use of music and payment for using it. Since 2010, when quarterly settlement was introduced, our company has set trend in the speed of payment of royalty fees. Within international comparison we rank amongst the fastest in this area.

WHEN CAN YOU EXPECT TO RECEIVE PAYMENT FOR USE OF MUSICAL PIECE?

Royalty fees are paid four times per year

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

| | March | June | September | December |
|-----------------------------------|----------------------------------|------------|------------|------------|
| Where was the musical piece used? | When was the musical piece used? | | | |
| Public performance ¹⁾ | 4. quarter | 1. quarter | 2. quarter | 3. quarter |
| Television | 3. quarter | 4. quarter | 1. quarter | 2. quarter |
| Radio | 4. quarter | 1. quarter | 2. quarter | 3. quarter |
| Internet | 4. quarter | 1. quarter | 2. quarter | 3. quarter |
| Carriers | 4. quarter | 1. quarter | 2. quarter | 3. quarter |

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

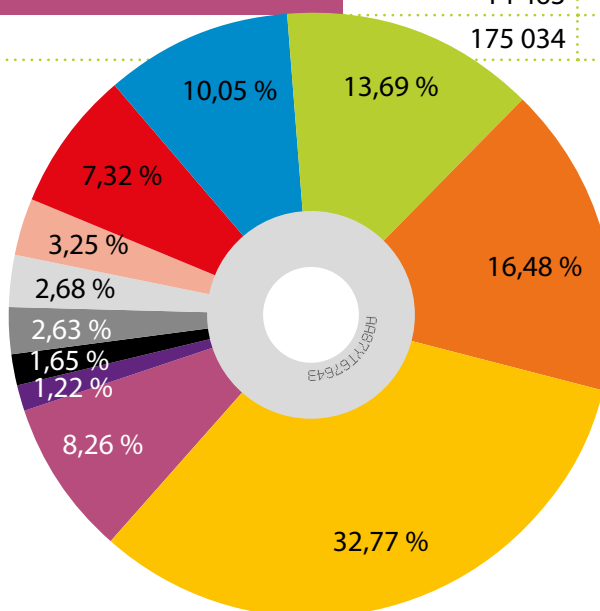
** ¹⁾ Pay period within public performance does not have to correspond to the mentioned calendar quarter of use of the musical piece. It rather designates the deadline for payment for use in the relevant quarter.*

ROYALTY FEES DISTRIBUTED ABROAD IN 2013

Biggest foreign recipients of royalty fees collected in the Czech Republic

| State | CZK thousand | Share in % |
|---------------|----------------|-----------------|
| USA | 57 353 | 32.77 % |
| Great Britain | 28 853 | 16.48 % |
| Germany | 23 957 | 13.69 % |
| France | 17 595 | 10.05 % |
| Slovakia | 12 814 | 7.32 % |
| Italy | 5 695 | 3.25 % |
| Austria | 4 688 | 2.68 % |
| Canada | 4 597 | 2.63 % |
| Australia | 2 881 | 1.65 % |
| Sweden | 2 138 | 1.22 % |
| Other* | 14 463 | 8.26 % |
| Total | 175 034 | 100.00 % |

* Other – Australia, Benin, Brazil, Burkina Faso, Denmark, Estonia, Ghana, Guinea, Hong-Kong, Croatia, India, Indonesia, Ireland, Israel, Jamaica, Japan, Kazakhstan, Congo, Korea, Costa Rica, Cuba, Lithuania, Latvia, Hungary, Malawi, Mali, Netherlands, Ivory Coast, Greece, Senegal, Singapore, Tanzania, Trinidad and Tobago, Togo, Uruguay



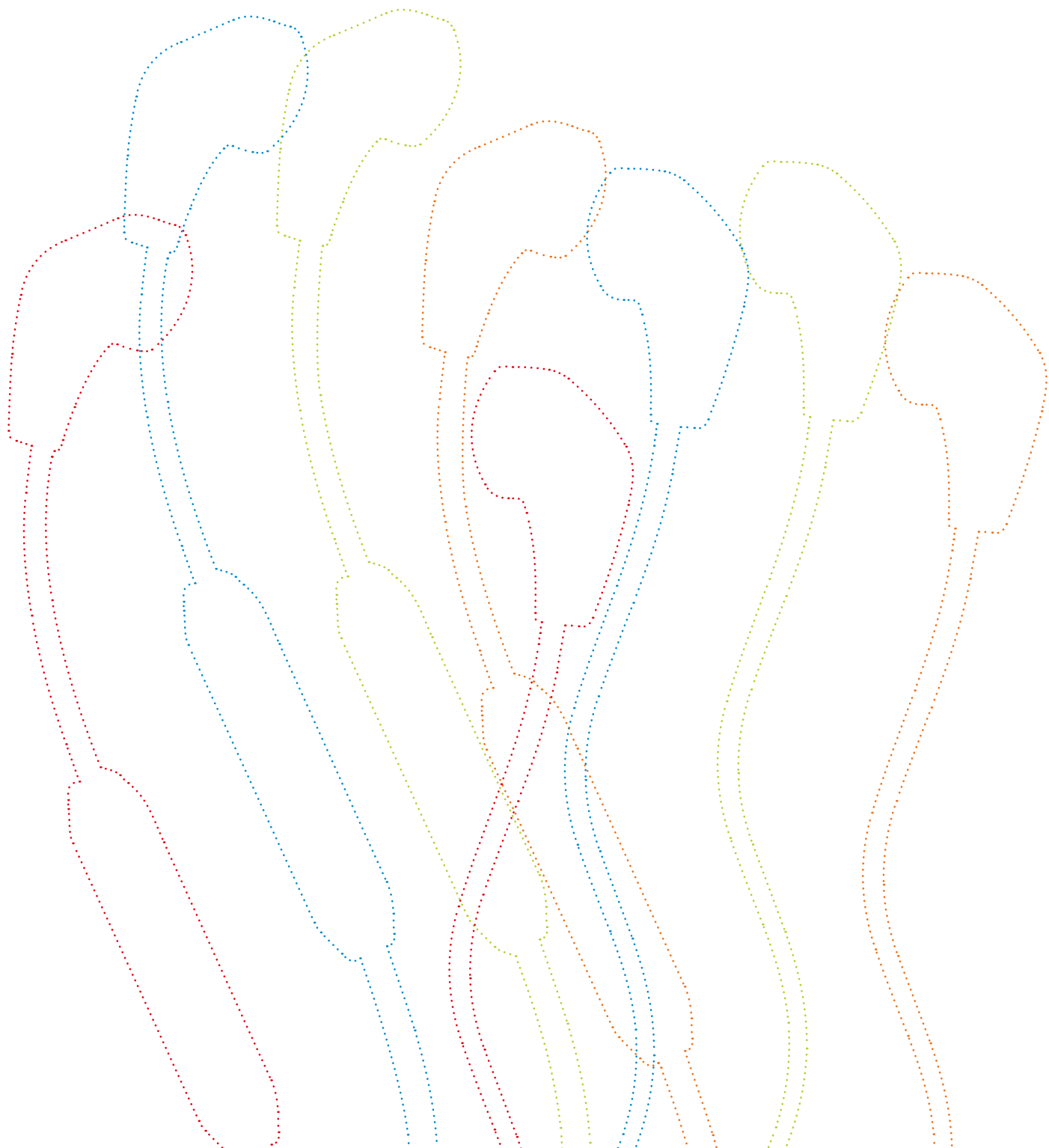
Complete overview of foreign partner collective rights managers which received royalty fee from us in 2013 for copyright holders represented by them:

| Company | State | Company | State |
|----------------|--------------|----------------|---------------------|
| ABRAMUS | Brazil | BUMA | Netherlands |
| | Kostarika | BUMDA | Mali |
| ACAM | Costa Rica | BUMDA | Mali |
| ACDAM | Cuba | BURIDA | Ivory Coast |
| ACUM | Israel | BUTODRA | Togo |
| AEPI | Greece | CASH | Hong-Kong |
| AGADU | Uruguay | COMPASS | Singapore |
| AKKA/LAA | Latvia | COSGA | Ghana |
| AKM | Austria | COSOMA | Malawi |
| AMCOS | Australia | COSOTA | Tanzania |
| AMRA | USA | COTT | Trinidad and Tobago |
| APRA | Australia | EAU | Estonia |
| ARTISJUS | Hungary | GEMA | Germany |
| ASCAP | USA | HARRY FOX | USA |
| AUME | Austria | HDS-ZAMP | Croatia |
| BBDA | Burkina Faso | IMRO | Ireland |
| BCDA | Congo | IPRS | India |
| BGDA | Guinea | JACAP | Jamaica |
| BMI | USA | JASRAC | Japan |
| BSDA | Senegal | KAZAK | Kazakhstan |

| Company | State | Company | State |
|------------|------------------|----------|-------------|
| BUBEDRA | Benin | KCI | Indonesia |
| MCSC | China | SBACEM | Brazil |
| MCSK | Kenya | SCD | Chile |
| MCSN | Nigeria | SESAC | USA |
| MESAM | Turkey | SGAE | Spain |
| MUSICAUTOR | Bulgaria | SIAE | Italy |
| MUST | Taiwan | SOCAN | Canada |
| NCB | Scandinavia | SOCINPRO | Brazil |
| PRS | Great Britain | SODRAC | Canada |
| RAO | Russia | SOKOJ | Serbia |
| SABAM | Belgium | SOZA | Slovakia |
| SACEM | France | SPA | Portugal |
| SACERAU | Egypt | STEF | Iceland |
| SACM | Mexico | STEMRA | Netherlands |
| SACVEN | Venezuela | STIM | Sweden |
| SADAIC | Argentina | SUISA | Switzerland |
| SAMRO | South Africa | TEOSTO | Finland |
| SPACEM | French Polynesia | TONO | Norway |
| GCA | Georgia | UACRR | Ukraine |
| SAYCO | Columbia | UBC | Brazil |
| SAZAS | Slovenia | UCMR/ADA | Romania |
| KODA | Denmark | VCPMC | Vietnam |
| KOMCA | Korea | ZAIS | Poland |
| LATGA | Lithuania | ZIMRA | Zimbabwe |
| MCPS | Great Britain | | |



Financial Activities
of OSA
**beyond Collective
Management
System**



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.

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 Bald Brothers. 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 2011 as the first offer of its kind in the Czech Republic.



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 2013

Preparation for change caused by recodification of civil law was an important task for OSA lawyers for the year 2013. These changes shall affect the area related to negotiations with users or concluding agreements in 2014. Transformation of OSA from a civic society to an association was also prepared.

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 solved). In the matter of spa facilities and legal monopoly OSA participated in proceedings at the Court of Justice of the European Union.

RESULT OF PROCEEDINGS AT THE COURT OF JUSTICE OF THE EUROPEAN UNION

Proceedings in accordance with Article 81 of the EC Treaty and Article 53 of EEC Agreement were instituted in 2006 due to an alleged anticompetitive nature of provision of CISAC model agreement on mutual representation of copyrights to musical pieces by individual national collective rights managers.

As a regular member of CISAC international association, OSA was a participant of this investigation jointly with other collective rights managers. In its decision from 16 July 2008 the European Commission refrained from imposing financial penalties to collective right managers, however, it order them to revise reciprocal agreements on mutual representation of their repertoires regarding territorial determination of entrusted mandates. The proceedings led to conclusion of amendments to reciprocal agreements.

Within proceedings of action of OSA for cancelation of Article 3 of the decision of the Commission from 16 July 2008 in the case of OSA against the European Commission the CJEU Tribunal decided on 12 April 2013. After futile lapse of period for filing a remedy the decision came into legal force and is final.

In the subject decision the Tribunal satisfied the action of CISAC and other collective right managers including OSA to cancel Article 3 of the challenged decision of the Commission according to which the collective right managers (including OSA) allegedly committed an unauthorized conduct in mutual agreement and violated rules of competition within internal market of the European Union by coordinated territorial restrictions applied to mandates of reciprocal representation. According to the Tribunal the Commission was unable to relevantly prove this allegation. As the unsuccessful defendant of the action, the Commission was ordered by the Court to pay proceedings costs as well as legal representation costs to OSA. No sanctions or financial losses caused by the long-term duration of the litigation in Luxemburg arise from this litigation to OSA.



OSA
Trademarks

OSA Trademarks

In accordance with the Act No. 441/2003 Coll., on Trademarks, Ochrany svaz autorský pro práva k dílům hudebním, o.s. (Society 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 the 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 | Trademark |
|------|------------------|-------------------|-----------|
|------|------------------|-------------------|-----------|

OSA

251959

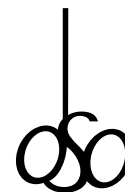
24. 2. 2003



OSA

296128

13. 2. 2008



OSA

309051

2. 12. 2009



INFOSA

309052

2. 12. 2009

infosa

Autor in

315502

1. 12. 2010





Overview of Real Estate Managed by **OSA**

Overview of Real Estate Managed by OSA

In order to secure its activity OSA managed the following real estate as of 31 December 2013:

| Address | Relation to real estate | Purpose of use |
|--|-------------------------|-----------------------------------|
| Čs. armády No. 20, Prague 6 | building is owned | registered office, contact place |
| Čechova ul. No. 3812, Havlíčkův Brod office units and individual offices | building is leased | customer center, contact place |
| Šilingrovo nám. No. 257, Brno room 303 | building is leased | |
| Východní předměstí No. 2173, Plzeň room 415 | building is leased | contact place |
| Palác Elektra No. 305, Ostrava office area | building is leased | contact place |



OSA **and the World**

OSA and the World

As of 31 December 2013 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 2013 **OSA** concluded **118** agreements with **77** foreign copyright organizations in the entire world.

| TERRITORY | NAME OF COPYRIGHT ORGANIZATION |
|---|--------------------------------|
| Albania | ALBAUTOR |
| Argentina | SADAIC |
| Australia; other managed territories: New Zealand, Ashmore, Australian Antarctic Territory, Carter, Cook Islands, Fiji, Heard Island, Cocos 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 | SQLN |
| Brazil | ABRAMUS, UBC, SBACEM, SOCINPRO |
| Bulgaria | MUSICAUTOR |
| China | MCSC |

| | |
|--|---------------|
| Denmark; other managed territories: Faroe Islands, Greenland | KODA |
| Denmark; other managed territories: Faroe Islands, Greenland | NCB |
| Philippines | FILSCAP |
| Finland | TEOSTO, NCB |
| France; other managed territories: Bahrain, Benin, Burkina Faso, Chad, Djibouti, Egypt, French Guyana, French Southern and Antarctic Lands, French Polynesia, Gambia, Gabon, Guinea, Guadeloupe, Iraq, Iran, Caledonia, Cameroon, Qatar, Kuwait, Congo, Lebanon, Luxemburg, Madagascar, Mali, Morocco, Martinique, Mauretania, Niger, New Mayotte, Oman, Ivory Coast, Réunion, Saudi Arabia, United Arab Emirates, Saint Barthélemy, Saint Martin, Saint Peter and Miquelon, Central African Republic, Senegal, Togo, Wallis and Futuna | SACEM, SDRM |
| Georgia | SAS |
| Guinea and-Bissau | SGA |
| Hong-Kong | CASH |
| Chile | SCD |
| Croatia | HDS/ZAMP |
| Ireland | IMRO |
| Iceland | STEF, NCB |
| Italy; other managed territories: San Marino, Vatican, Libya, Somalia, Ethiopia | SIAE |
| Izrael | ACUM |
| Japan | JASRAC |
| South Africa; other managed territories: Botswana, Kingdom of Lesotho, Swaziland | SAMRO |
| Canada | SOCAN, SODRAC |
| Kazakhstan | KAZAK |

| | |
|--|--------------|
| Columbia | SAYCO |
| Korea | KOMCA |
| Costa Rica | ACAM |
| Cuba | ACDAM |
| Lithuania | LATGA, NCB |
| Latvia | AKKA/LAA |
| Hungary | ARTISJUS |
| Macedonia | ZAMP |
| Malaysia | MACP |
| Mexico | SACM |
| Moldavia | ASCAC |
| Germany | GEMA |
| Netherlands; other managed territories: Netherlands Antilles, Aruba, Indonesia, Surinam | BUMA, STEMRA |
| Norway | TONO, NCB |
| Peru | APDAYC |
| Poland | ZAIKS |
| Portugal; other managed territories: Azores, Madeira Island | SPA |
| Austria | AKM, AUME |
| Romania | UCMR/ADA |
| Russia | RAO, RUR |
| Greece | AEPI |
| Slovakia | SOZA |
| Slovenia | SAZAS |
| Serbia | SOKOJ |

| | |
|--|------------------------------------|
| Spain; other managed territories: Bolivia, Dominican Republic, Ecuador, Guatemala, Haiti, Honduras, Costa Rica, Columbia, Nicaragua, Panama, Salvador, Venezuela | SGAE |
| Sweden | STIM, NCB |
| Switzerland; other managed territories: Lichtenstein | SUISA |
| Taiwan | MUST |
| Trinidad and Tobago | COTT |
| Turkey | MESAM, MSG |
| Ukraine | UACRR |
| Uruguay | AGADU |
| USA | AMRA, ASCAP, BMI, HARRY FOX, SESAC |
| Great Britain; other managed 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 Island, Ghana, Gibraltar, Grenada, India, South Georgia, Jamaica, Caiman Islands, Kenya, Cyprus, Malawi, Malta, Isle of Man, Montserrat, Nigeria, Norman Islands, Pitcairn Islands, Seychelles, South Sandwich Islands, Saint Helena, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and Grenadines, Tanzania, Trinidad and Tobago, Tristan da Cunha, Turks and Caicos, Uganda, Zambia, Zimbabwe | PRS, MCPS |
| Venezuela | SACVEN |
| Vietnam | VCPMC |



13

Cultural Activities
**and Social
Responsibility**

Culture Development

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.

Culture Support

PARTNERSHIP PROJECT

Area where it is possible to perform positive actions towards our vision of cultural and responsible society is support of the Czech music scene. 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 six 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 project which are successful.

The following events were some of the most important supported events **in 2013: Bohemia Jazz Fest, Prague Proms, Avon March, The Tap Tap or Youtube Fest**. Also, **many albums with current Czech music production** were released (e.g. **albums Maratonika – Dan Bárta/Illustratoshpere, Idiot – Vladimír 518, Moje volba – The TapTap and others.**) or **music compilations (Otomar Kvěch – Základy klasické hudební kompozice, music magazine Rozhledy and others.)**.

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 at media as well as wide public can ask for partnership.

„OSA ŽIVĚ“ („OSA LIVE“) – support for live concerts and festivals

„VYROBENO S OSA“ („MADE WITH OSA“) – support for releasing musical pieces and other materials with music themes

„PREMIÉRY OSA“ („OSA PREMIERES“) – support in bringing out new musical works and other things.

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

„OSA TALENT“ („OSA TALENT“) – support particularly for 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 2013 OSA Partnership was concluded with **157** music projects.

References: www.osa.cz/hlavni-menu/partnerst



OSA Annual Awards

OSA Annual Awards ceremony was traditionally one of the most important events of the year. Contrary to other similar awards these awards are unique in the Czech Republic as they are awarded based on statistics sent by radio and television operators. We can therefore see musical pieces or authors whom we could listen to most frequently in the previous year in the Czech air. Eighth year of this cultural feast took place in the Prague Hybernia theatre in 2013. Violinist Anna Mlinariková was the host of the show. Music program was studied by Ondřej Brzobohatý who, with his band, accompanied Marie Rottrová, Bára Poláková, Karel Gott and Petr Strenáček.

Composer Svatopluk Havelka and song Lady Karneval by Karel Svoboda and Jiří Štaidl entered the SA Golden Fund. Lyricist Jiřina Fikejzová and composer Zdeněk Šesták received the OSA Golden Award. The winners of the Czech YouTube Fest which is co-organized by OSA were also awarded at the OSA Annual Awards and the most successful young music composers were also awarded. Mayor of the Municipal District of Prague 6, Ing. Marie Kousalíková, was the patron of the award ceremony.

Popular Piece of the Year:

Authors:

Šrouby a matice

František Bořík, Michal Faitl, Vít Starý,
Matyáš Vorda, Josef Bolana

Classical Piece of the Year:

Author:

John Thomas

Ondřej Brousek

Most Successful Popular Music Composer:

Tomáš Krulich

Most Successful Lyricist:

Milan Špalek

| | |
|---|---|
| Most Successful Classical Music Composer: | Marek Kopelent |
| Most Successful Publisher: | A-Tempo Verlag, s. r. o. |
| Most Successful young author of popular music: | Lipo |
| Most Successful young author of classical music: | Jiří Pohnán |
| Most Successful Author Abroad: | Petr Hapka |
| OSA Golden Award: | lyricist Jiřina Fikejzová and composer Zdeněk Šesták |
| OSA Golden Fund: | Svatopluk Havelka and musical piece Lady Karneval (authors: Karel Svoboda a Jiří Štáidl) |
| Concert of the Year: | Karel Gott (organizer: Jaroslava Herzerů, Andrej Babiš and Audioblue, s. r. o.) |

references: www.osa.cz/hlavni-menu/tiskove-centrum

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 at one of OSA Awards ceremony, 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 five years. It is a charity concert which takes place at Břevnov Monastery each year and proceeds from this concert are used for assisting children from Oncologic ward in Motol hospital. The event organizer also released an album thanks to support from OSA with musical pieces of all performers who 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**. In the same way we express support for event Bambiriáda held by the Czech Council of Children and Youth or event **Run of Hope** organized by Levity company.

Apart from long-term cooperation and long-term projects we also react to the current need of assistance to communities and people in difficult situations. In 2013 we supported a number of **beneficial concerts for helping people affected by floods**. These included a charity concert at Týnec nad Sázavou, concert for restoration of Lobeček, beneficium "Floods in 2013" or project "Floods in 2013 – Tribute to first responders" which took place on 1 October 2013 in Prague – Letňany.

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.

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 effect. From this reason we 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 2013 we supported **music 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. Financial award was also given to the winner of Best Jazz Piece from a Young Author 2013 category which was awarded within Bohemia Jazz Fest which was partnered by OSA as well.

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 which are awarded annually. Five of winning bands of the Czech YouTube Fest, which is co-organized by OSA and results of which are also announced at the OSA Annual Awards, were given the opportunity to perform at Rock for People, United Islands České Spořitelny, Jam Rock and also, for the first time ever abroad, at Hungarian Sziget festival. Absolute winner then received music workshop with the above mentioned foreign producer from OSA (in cooperation with Institute for Modern Music) which was attended in the past by bands such as Charlie Straight or Bek Ofis.

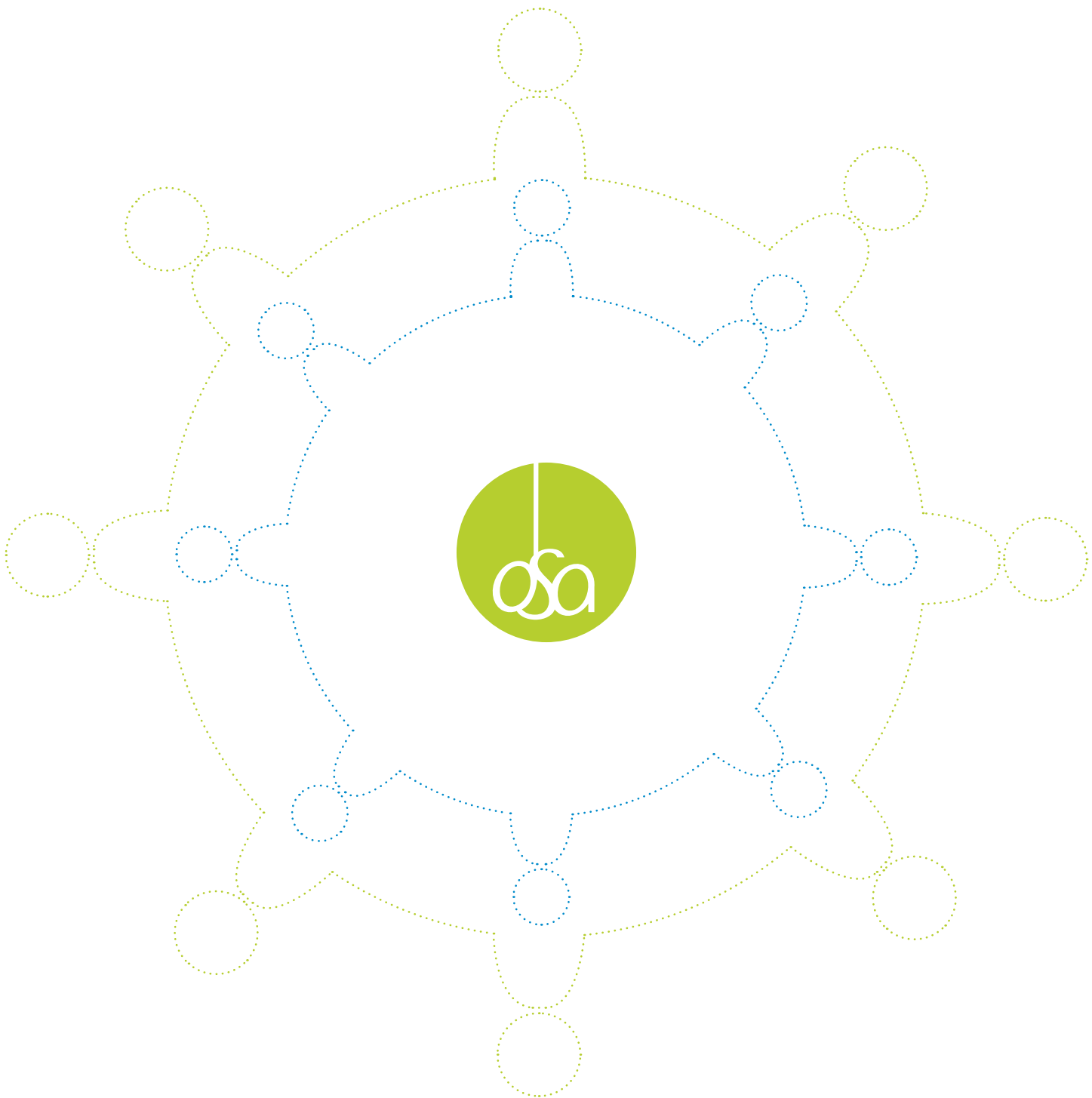
New Trends

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 music market. We watchfully observe 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 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 trouble free launch of the service in the Czech Republic while guaranteeing legalization of content and collection of royalty fees for represented copyrights holders.

We react to development of European legislation by integration projects in the area of Central Europe and by exerting efforts to closely cooperate with companies representing smaller repertoire. In 2013 meeting of the companies comprising the so-called Amsterdam Initiative (TAI) took place in Prague with goal being to map options and tools to achieve equal access to online services market. Last but not least, thanks to our tradition, background and professionalism, we are also actively involved in creating and consulting related to newly originating standards in the area of music and copyrights.



OSA **Employees**



OSA Employees

Intention of Society 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 live 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 professionalism and healthy relation based on open bilateral communication, trust or 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. Personally as well as professionally happy individual 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 2013 the number of employees dropped by 22 year-on-year which represents 10.78%. Total number of employees as of 31 December 2013 was 182 persons out of which 5 worked based on agreement on working activity.

Since 2007 our company has undergone a significant personal change.

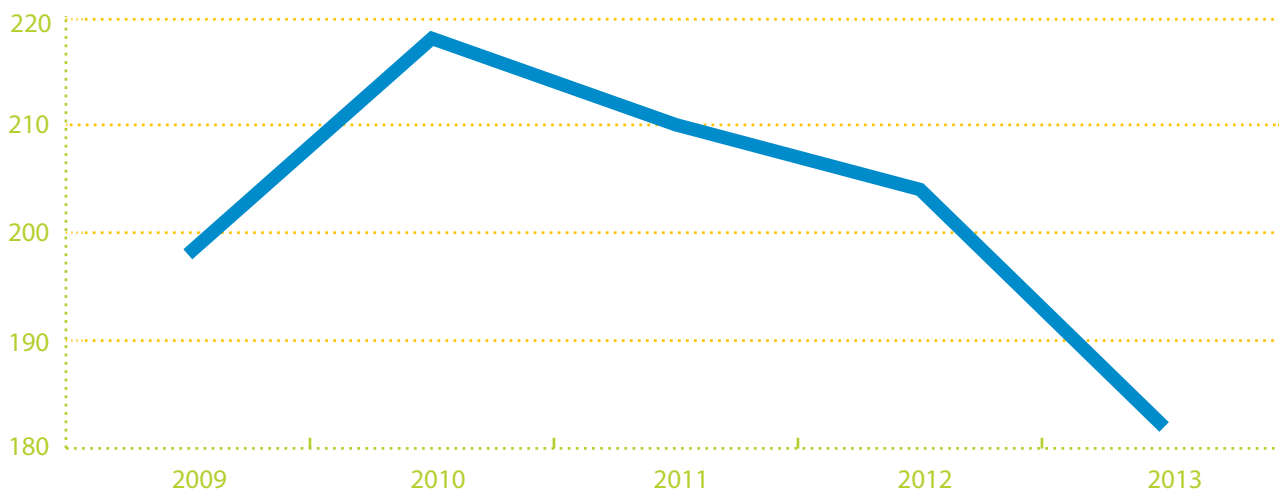
STRUCTURE OF EMPLOYEES BASED ON AGE AND SEX

| Age limit | Men | Woman | Total |
|-------------------|-----------|------------|------------|
| Up to 26 years | 2 | 5 | 7 |
| 26 – 30 years | 12 | 12 | 24 |
| 31 – 40 years | 16 | 36 | 52 |
| 41 – 50 years | 11 | 40 | 51 |
| 51 – 60 years | 12 | 26 | 38 |
| 61 and more years | 8 | 2 | 10 |
| Total | 61 | 121 | 182 |

Out of which 5 employees worked based on agreement on working activity

DEVELOPMENT OF NUMBER OF EMPLOYEES

| Development of number of employees | 2009 | 2010 | 2011 | 2012 | 2013 |
|------------------------------------|------|------|------|------|------|
| Number of employees | 198 | 218 | 210 | 204 | 182 |



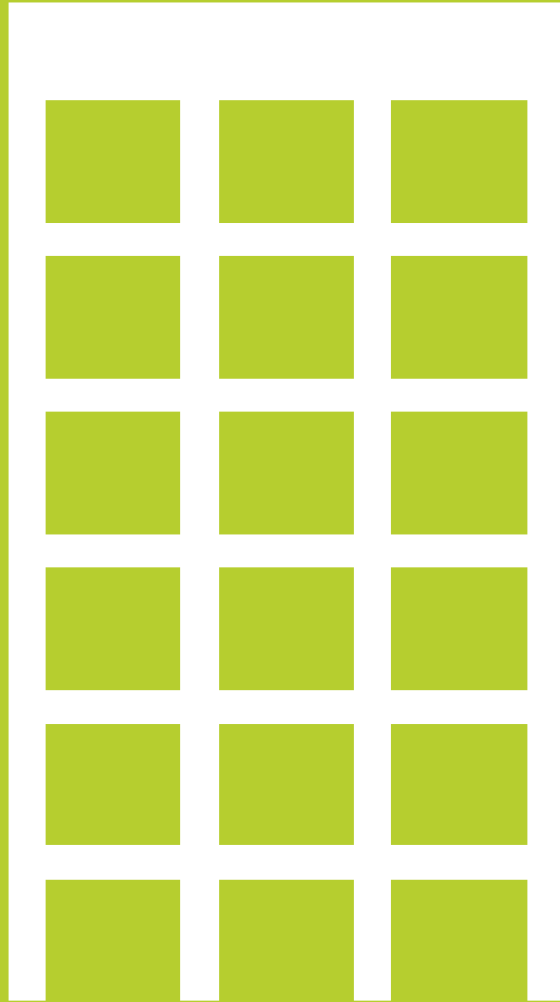
Social Policy

WORK-LIFE BALANCE

As a modern employer we satisfy our employees to be able 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 work loads which are helpful to the needs of its employees. For example, one can perform his work from home („home office“) or work in 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 2013 December we employed 6 persons with modified work capability, out of which two persons had a severe disability.



15

Audit Part

**ZPRÁVA NEZÁVISLÉHO AUDITORA
O AUDITU ÚČETNÍ ZÁVĚRKY
O OVĚŘENÍ VÝROČNÍ ZPRÁVY**

Občanského sdružení

**OSA – OCHRANNÝ SVAZ AUTORSKÝ
PRO PRÁVA K DÍLŮM HUDEBNÍM**

k 31.12.2013

ZPRÁVA NEZÁVISLÉHO AUDITORA

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

OSA - Ochranný svaz autorský pro práva k dílům hudebním, o.s., se sídlem Praha 6, Československé armády 20/786, IČO 63839997, registrovaným MV dne 22.1.1996, č.j. III/s-OS/1-29038/96R.

Zpráva o auditu účetní závěrky

Provedli jsme audit přiložené účetní závěrky sdružení OSA - Ochranný svaz autorský pro práva k dílům hudebním, o.s., která se skládá z rozvahy k 31.12.2013, výkazu zisku a ztráty za rok končící 31.12.2013 a přílohy této účetní závěrky, která obsahuje popis použitých podstatných účetních metod a další vysvětlující informace. Údaje o sdružení jsou uvedeny v příloze této účetní závěrky.

Odpovědnost statutárního orgánu účetní jednotky za účetní závěrku

Statutární orgán sdružení OSA - Ochranný svaz autorský pro práva k dílům hudebním, o.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 provedeného 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 sdružení OSA - Ochranný svaz autorský pro práva k dílům hudebním, o.s. k 31.12.2013 a nákladů a výnosů a výsledku jejího hospodaření za rok končící 31.12.2013 v souladu s českými účetními předpisy.

Zpráva o ověření výroční zprávy

Ověřili jsme též soulad výroční zprávy sdružení OSA - Ochranný svaz autorský pro práva k dílům hudebním, o.s. k 31. 12. 2013 s účetní závěrkou, která je obsažena v této výroční zprávě. Za správnost výroční zprávy je zodpovědný statutární orgán sdružení OSA - Ochranný svaz autorský pro práva k dílům hudebním, o.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 sdružení OSA - Ochranný svaz autorský pro práva k dílům hudebním, o.s. k 31. 12. 2013 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 14. 3. 2014



ROZVAHA (BALANCE)

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

K 31.12.2013
(v celých tis. Kč)

Název a sídlo účetní jednotky
**Ochranný svaz autorský pro
práva k dílům hudebním, o.s.**
Cs. armády 20/786
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 f. 09 + 20 + 28 - 40 | 1 | 31 885 | 29 860 |
| I. | Nehmotné výsledky výzkumu a vývoje | (012) | 0 | 0 |
| Dlouhodobý nehmotný majetek | Software | (013) | 51 094 | 55 380 |
| | Ocenitelná práva | (014) | 0 | 0 |
| | Drobný dlouhodobý nehmotný majetek | (018) | 443 | 443 |
| | Ostatní dlouhodobý nehmotný majetek | (019) | 0 | 0 |
| | Nedokončený dlouhodobý nehmotný majetek | (041) | 0 | 1 973 |
| | Poskytnuté zálohy na dlouhodobý nehmotný majetek | (051) | 0 | 0 |
| | Součet ř. 2 až 8 | 9 | 51 537 | 57 796 |
| II. | Dlouhodobý hmotný majetek | | | |
| Dlouhodobý hmotný majetek | Pozemky | (031) | 97 | 97 |
| | Umělecká díla, předměty a sbírky | (032) | 410 | 410 |
| | Stavby | (021) | 12 906 | 13 350 |
| | Samostatné movité věci a soubory movitých věcí | (022) | 16 812 | 17 449 |
| | Pěstičské celky trvalých porostů | (025) | 0 | 0 |
| | Základní stádo a tažná zvířata | (026) | 0 | 0 |
| | Drobný dlouhodobý hmotný majetek | (028) | 5 367 | 5 310 |
| | Ostatní dlouhodobý hmotný majetek | (029) | 0 | 0 |
| | Nedokončený dlouhodobý hmotný majetek | (042) | 138 | 2 448 |
| | Poskytnuté zálohy na dlouhodobý hmotný majetek | (052) | 0 | 419 |
| Součet ř. 10 až 19 | 20 | 35 730 | 39 483 | |
| III. | Dlouhodobý finanční majetek | | | |
| Dlouhodobý finanční majetek | Podíly v ovládaných a řízených osobách | (061) | 0 | 0 |
| | Podíly v osobách pod podstatným vlivem | (062) | 0 | 0 |
| | Dluhové cenné papíry držané do splatnosti | (063) | 0 | 0 |
| | Půjčky organizačním složkám | (066) | 0 | 0 |
| | Ostatní dlouhodobé půjčky | (067) | 0 | 0 |
| | Ostatní dlouhodobý finanční majetek | (069) | 58 | 58 |
| | Požizovaný dlouhodobý finanční majetek | (043) | 0 | 0 |
| Součet ř. 21 až 27 | 28 | 58 | 58 | |

Odesláno dne:

20.02.2014

14:31

Podpis
vedoucího
účetní
jednotky:



Odpovídá
za údaje:



Telefon:

Formulář zpracovává ASPEKT HM, daňová, účetní a auditorská kancelář, www.danovpriznani.cz, business.center.cz

1

IDENTIFIKACE AUDITORA
SPICA AUDIT s.r.o.
Nusova 7, 110 00 Praha 1
IČ:25071262
Oprávnění KAČR č. 221

| | | Číslo řádku | Stav k prvnímu dni účetního období | Stav k poslednímu dni účetního období | |
|-------------------------------------|---|-------------|------------------------------------|---------------------------------------|----------------|
| a | | b | 1 | 2 | |
| II. Pohledávky | Pohledávky za účastníky sdružení | (358) | 65 | 0 | |
| | Pohledávky z pevných termínových operací a opcí | (373) | 66 | 0 | |
| | Pohledávky z vydaných dluhopisů | (375) | 67 | 0 | |
| | Jiné pohledávky | (378) | 68 | 132 | |
| | Dohadné účty aktivní | (388) | 69 | 36 418 | 33 257 |
| | Opravná položka k pohledávkám | (391) | 70 | 0 | 0 |
| Součet ř. 52 až 69 minus 70 | | 71 | 228 308 | 226 114 | |
| III. Krátkodobý finanční majetek | Pokladna | (211) | 72 | 85 | 121 |
| | Ceniny | (213) | 73 | 210 | 191 |
| | Bankovní účty | (221) | 74 | 284 486 | 284 195 |
| | 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 | 284 781 | 284 507 | |
| IV. Jiná aktiva celkem | Náklady příštích období | (381) | 81 | 1 550 | 1 732 |
| | Příjmy příštích období | (385) | 82 | 7 | 0 |
| | Kursově rozdíly aktivní | (386) | 83 | 3 | 0 |
| | Součet ř. 81 až 83 | | 84 | 1 560 | 1 732 |
| ÚHRN AKTIV | | f. 1+41 | 85 | 546 777 | 542 396 |
| Kontrolní číslo | | f. 1 až 83 | 997 | 2 408 868 | 2 439 492 |

VÝKAZ ZISKU A ZTRÁTY

K 31.12.2013

(v celých tis. Kč)

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

Název účetní jednotky

**Ochranný svaz autorský pro
práva k dílům hudebním, o.s.**

Čs. armády 20/786

Praha 6

160 56

IČO

63839997

| Číslo účtu | Název ukazatele | Číslo řádku | Činnosti | | | |
|--------------------------------------|--|-------------|---------------|-------------|----------|---------------|
| | | | hlavní | hospodářská | | celkem |
| | | | 5 | 6 | 7 | 8 |
| A. NÁKLADY | | | | | | |
| I. Spotřebované nákupy celkem | | | 2 869 | 9 | 0 | 2 878 |
| 501 | Spotřeba materiálu | 1 | 1 456 | 9 | 0 | 1 465 |
| 502 | Spotřeba energie | 2 | 1 413 | 0 | 0 | 1 413 |
| 503 | Spotřeba ostatních neskladovatelných dodávek | 3 | 0 | 0 | 0 | 0 |
| 504 | Prodané zboží | 4 | 0 | 0 | 0 | 0 |
| II. Služby celkem | | | 24 214 | 8 | 0 | 24 222 |
| 511 | Opravy a udržování | 5 | 262 | 0 | 0 | 262 |
| 512 | Cestovné | 6 | 3 732 | 0 | 0 | 3 732 |
| 513 | Náklady na reprezentaci | 7 | 690 | 0 | 0 | 690 |
| 518 | Ostatní služby | 8 | 19 530 | 8 | 0 | 19 538 |
| III. Osobní náklady celkem | | | 97 512 | 305 | 0 | 97 817 |
| 521 | Mzdové náklady | 9 | 70 868 | 217 | 0 | 71 085 |
| 524 | Základní sociální pojištění | 10 | 23 328 | 74 | 0 | 23 402 |
| 525 | Ostatní sociální pojištění | 11 | 1 505 | 6 | 0 | 1 511 |
| 527 | Základní sociální náklady | 12 | 1 803 | 8 | 0 | 1 811 |
| 528 | Ostatní sociální náklady | 13 | 8 | 0 | 0 | 8 |
| IV. Daně a poplatky celkem | | | 3 246 | 0 | 0 | 3 246 |
| 531 | Daň silniční | 14 | 82 | 0 | 0 | 82 |
| 532 | Daň z nemovitostí | 15 | 1 | 0 | 0 | 1 |
| 538 | Ostatní daně a poplatky | 16 | 3 163 | 0 | 0 | 3 163 |
| V. Ostatní náklady celkem | | | 3 516 | 8 | 0 | 3 524 |
| 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 | Kursově ztráty | 21 | 1 552 | 0 | 0 | 1 552 |
| 546 | Dary | 22 | 0 | 0 | 0 | 0 |
| 548 | Manka a škody | 23 | 0 | 0 | 0 | 0 |
| 549 | Jiné ostatní náklady | 24 | 1 964 | 8 | 0 | 1 972 |

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

1

IDENTIFIKACE AUDITORA
SPICA AUDIT s.r.o.
Husova 7, 110 00 Praha 1
IČ:25071262
Oprávnění KACR č. 221

| 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 | | | 212 | 0 | 0 | 212 | |
| 652 | Tržby z prodeje dlouhodobého nehmotného a hmotného majetku | 19 | 212 | 0 | 0 | 212 | |
| 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 | | | 596 | 0 | 0 | 596 | |
| 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 | 596 | 0 | 0 | 596 | |
| VII. Provozní dotace celkem | | | 0 | 0 | 0 | 0 | |
| 691 | Provozní dotace | 29 | 0 | 0 | 0 | 0 | |
| Účtová třída 6 celkem (řádek 1 až 29) | | | 148 218 | 3 668 | 0 | 151 886 | |
| C. VÝSLEDEK HOSPODAŘENÍ PŘED ZDANĚNÍM | | | 2 187 | 3 323 | 0 | 5 510 | |
| 591 | Daň z příjmů | 65 | 1 019 | 0 | 0 | 1 019 | |
| D. VÝSLEDEK HOSPODAŘENÍ PO ZDANĚNÍM | | | 1 168 | 3 323 | 0 | 4 491 | |
| Kontrolní číslo | | | 999 | 414 053 | 10 965 | 0 | 425 018 |

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Razítko:



Podpis vedoucího úč.jednotky:

Odpovídá za údaje:

Matechán

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